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GENERAL HISTORY

OF

MUSIC.

VOLUME THE THIRD.

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GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

M U S I C,

BY

SIR JOHN HAWKINS.

VOLUME THE THIRD.

LONDON,
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A

GENERAL HISTORY

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SCIENCE and PRACTICE

OF

MUSIC.

BOOK I. CHAP. I.

THE foregoing deduction of the hiſtory of muſic in England, and the ſpecimens of vocal compoſitions above given, reſpect chiefly the church-ſervice, and bring us nearly to that period when the Romiſh ritual ceaſed to preſcribe the mode of divine worſhip, and choral ſervice in this country aſſumed a new form. The general havoc and devaſtation, the diſperſion of conventual libraries, and the deſtruction of books and manuſcripts, which followed the diſſolution of monaſteries, and the little care taken to preſerve that which it was foreſeen would ſhortly become of no uſe, will account for the difficulty of recovering any compoſitions of ſingular excellence previous to the time of the reformation; and that any at all are remaining is owing to the zeal of thoſe very few perſons, who were prompted to collect them as evidences of the ſkill and ingenuity of our ancient church muſicians.

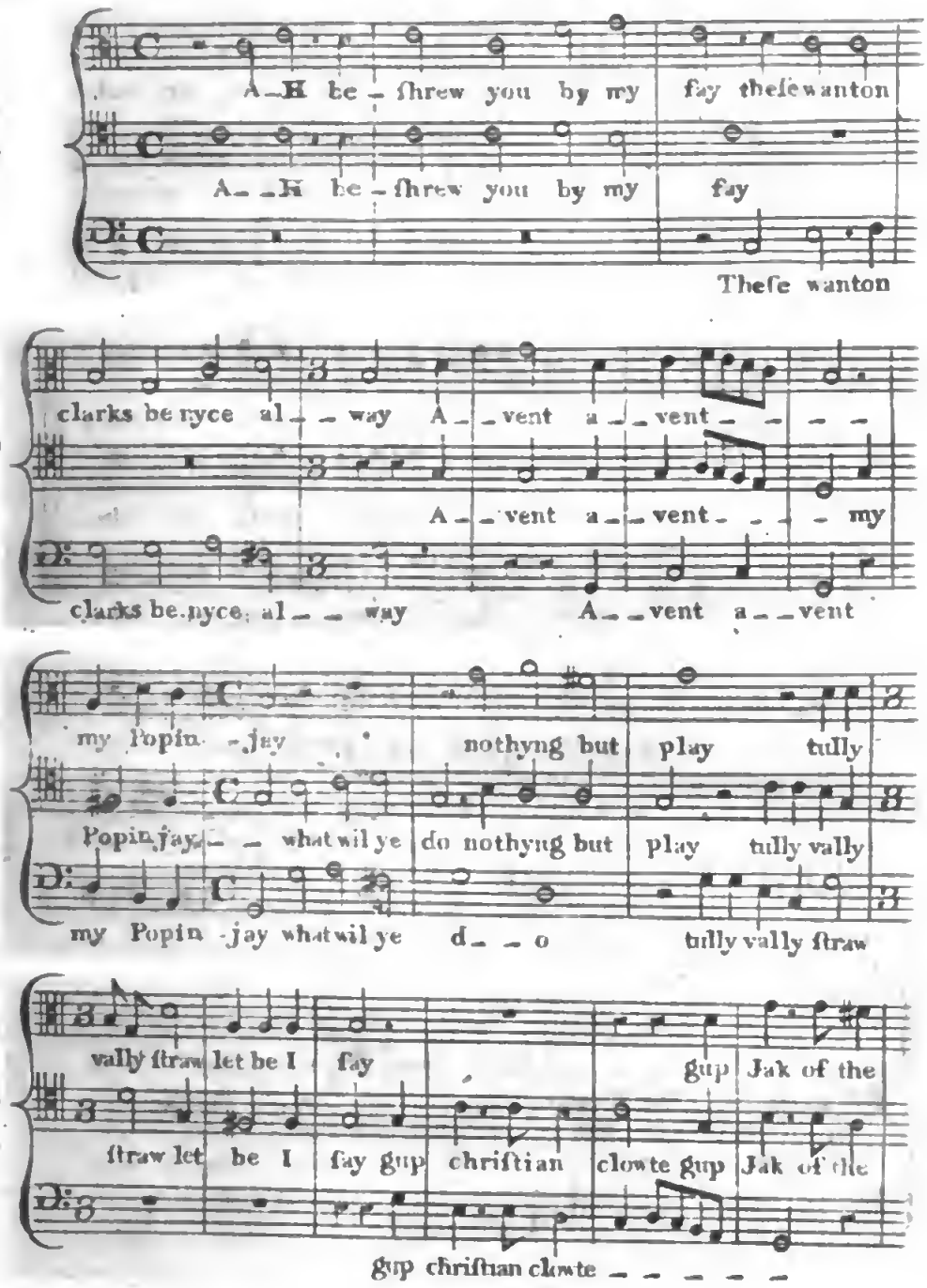
From hence we may perceive that as far as concerns the muſic of the church, we are arrived at the commencement of a new era; and ſuch in truth will it appear to be when we come to ſpeak of the reformed liturgy, which though it was ſo calculated as to be ſuſceptible of all thoſe advantages that divine ſervice is ſuppoſed to derive

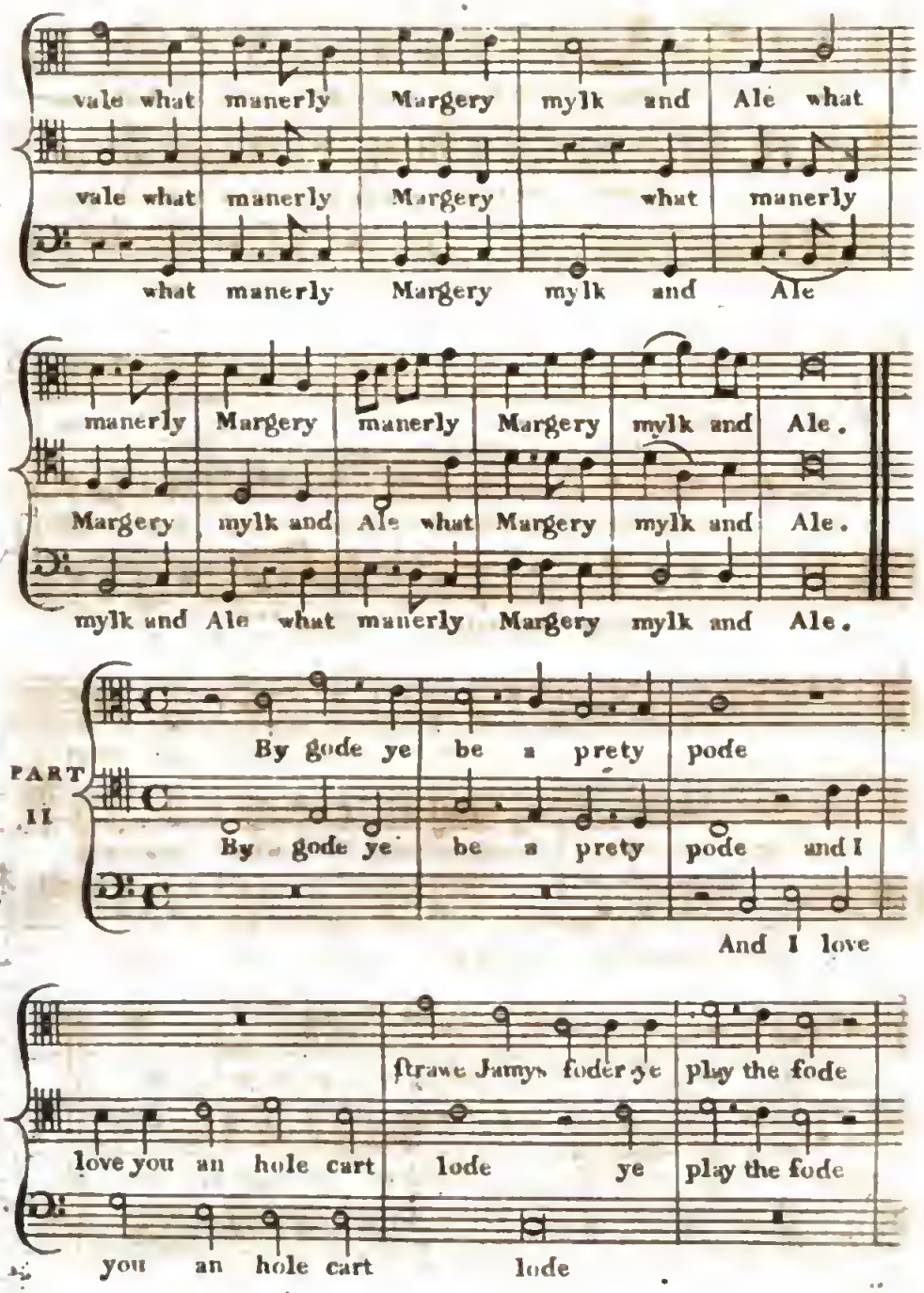
from muſic, can neither be ſaid to be borrowed from that of the Romiſh church *, nor to reſemble it ſo nearly as to offend any but ſuch as deny the expediency, and even lawfulneſs of a liturgy in any form whatever.

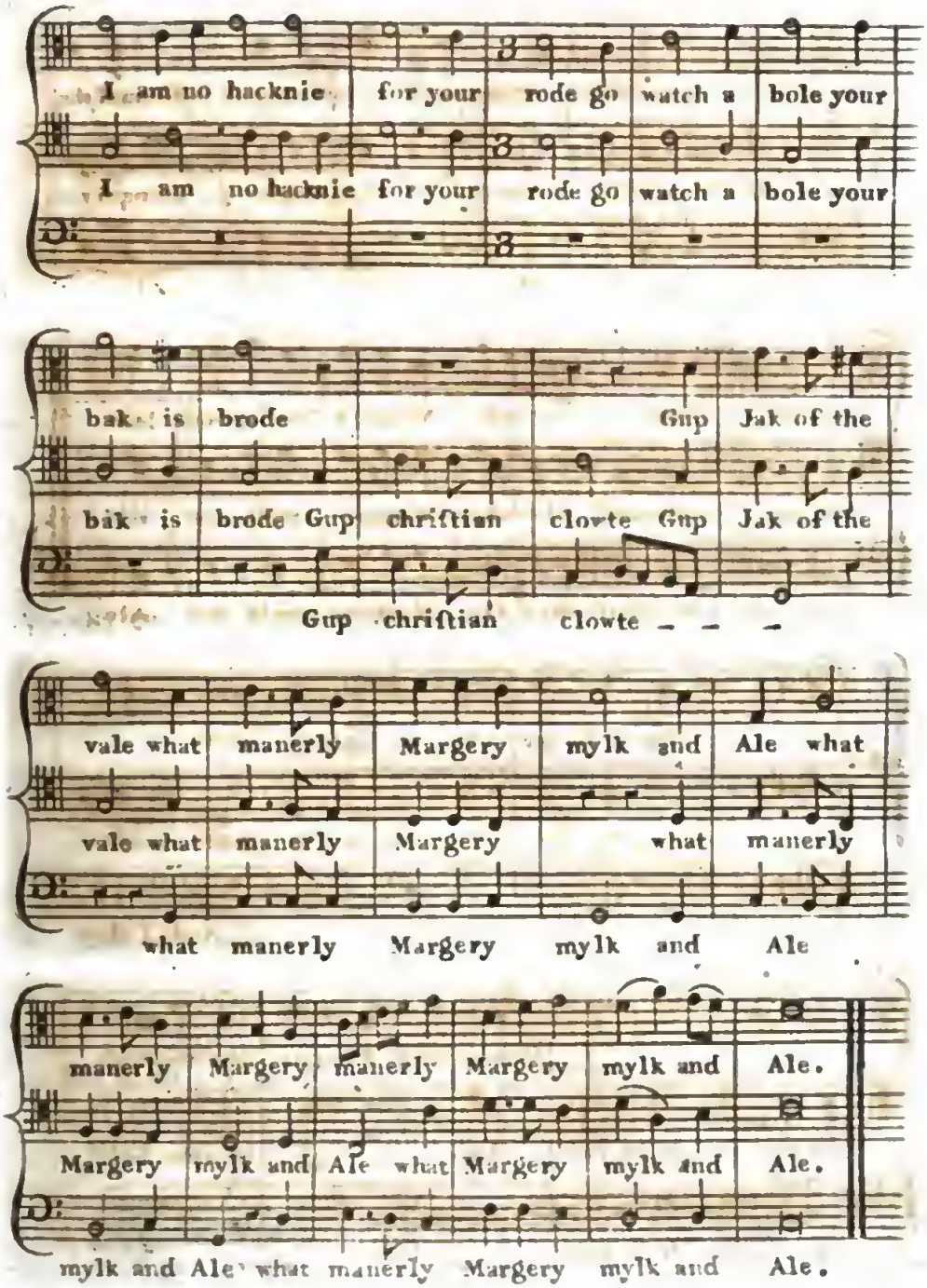
Theſe reaſons render it neceſſary to poſtpone for a while the proſecution of the hiſtory of church-muſic in this our country, and to reaſſume that of ſecular muſic; in the improvement whereof it is to be noted that we were at this time ſomewhat behind our neighbours; for till about the commencement of the ſixteenth century it does not appear that any one of the Engliſh maſters had attempted to emulate the Flemings or the Italians in the compoſition of madrigals; for which reaſon the account of the introduction of that ſpecies of muſic into this kingdom muſt alſo be referred to a ſubſequent page.

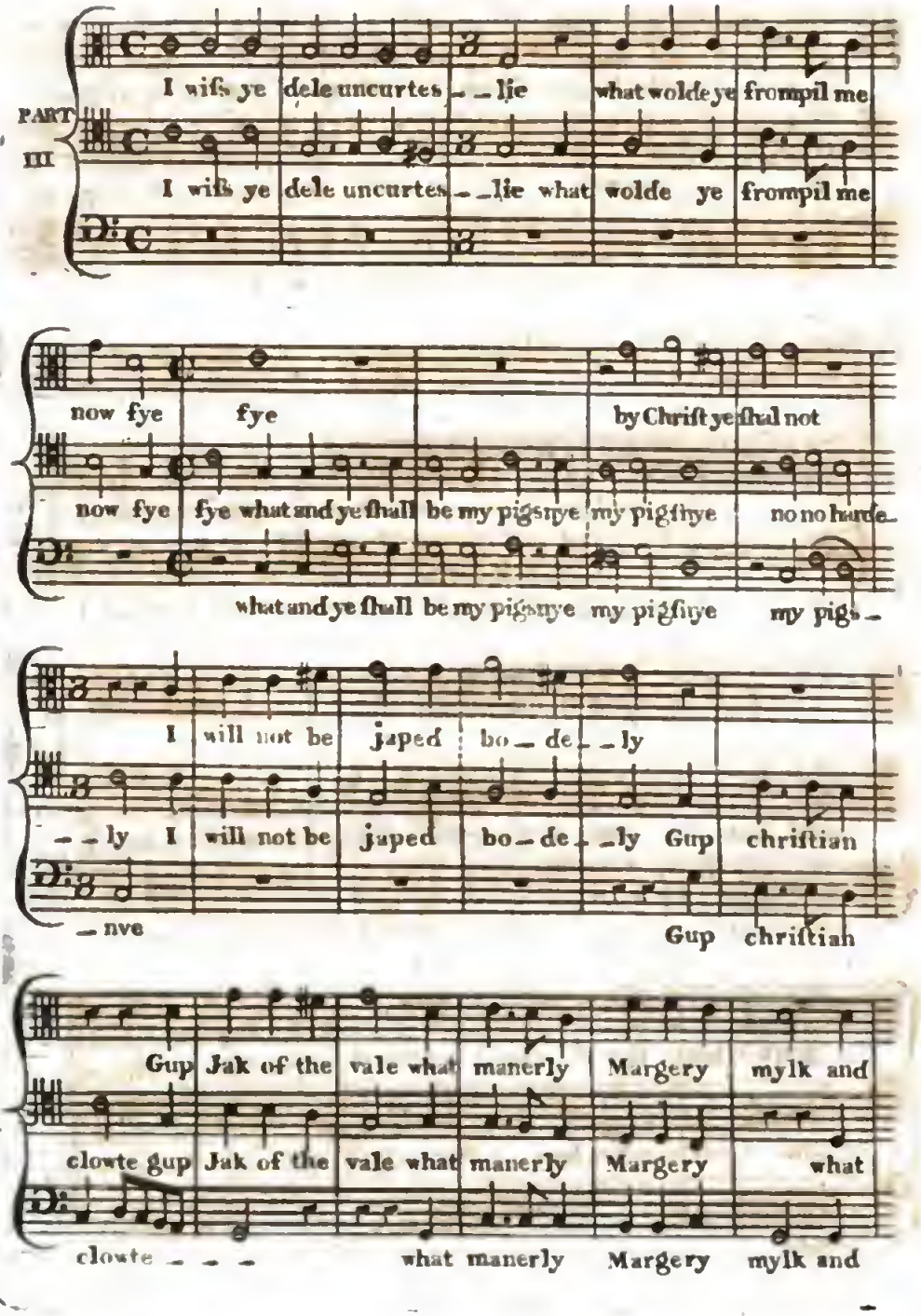
In the interim it is to be obſerved that ſongs and ballads, with eaſy tunes adapted to them, muſt at all times have been the entertainment, not only of the common people, but of the better ſort: Theſe muſt have been of various kinds, as namely, ſatirical, humourous, moral, and not a few of them of the amorous kind. Hardly any of theſe with the muſic to them are at this day to be met with, and thoſe few that are yet extant are only to be found in odd part books, written without bars, and with ligatures, in a character ſo obſolete, that all hope of recovering them, or of rendering to any tolerable degree intelligible any of the common popular tunes in uſe before the middle of the ſixteenth century muſt be given up. The two that follow have nevertheleſs been recovered by means of a manuſcript formerly in the collection of Mr. Ralph Thoreſby, and mentioned in the catalogue of his Muſeum, at the end of his Hiſtory of Leeds; they both appear to have been ſet by William Corniſh of the chapel royal in the reign of Henry VII. The words of the firſt ſong were written by Skelton, and there is a direct alluſion to them in a poem of his entitled the Crowne of Lawrell, printed among his works. The latter ſong is ſuppoſed to be a ſatire on thoſe drunken Flemings who came into England with the princeſs Anne of Cleve, upon her marriage with king Hen. VIII.

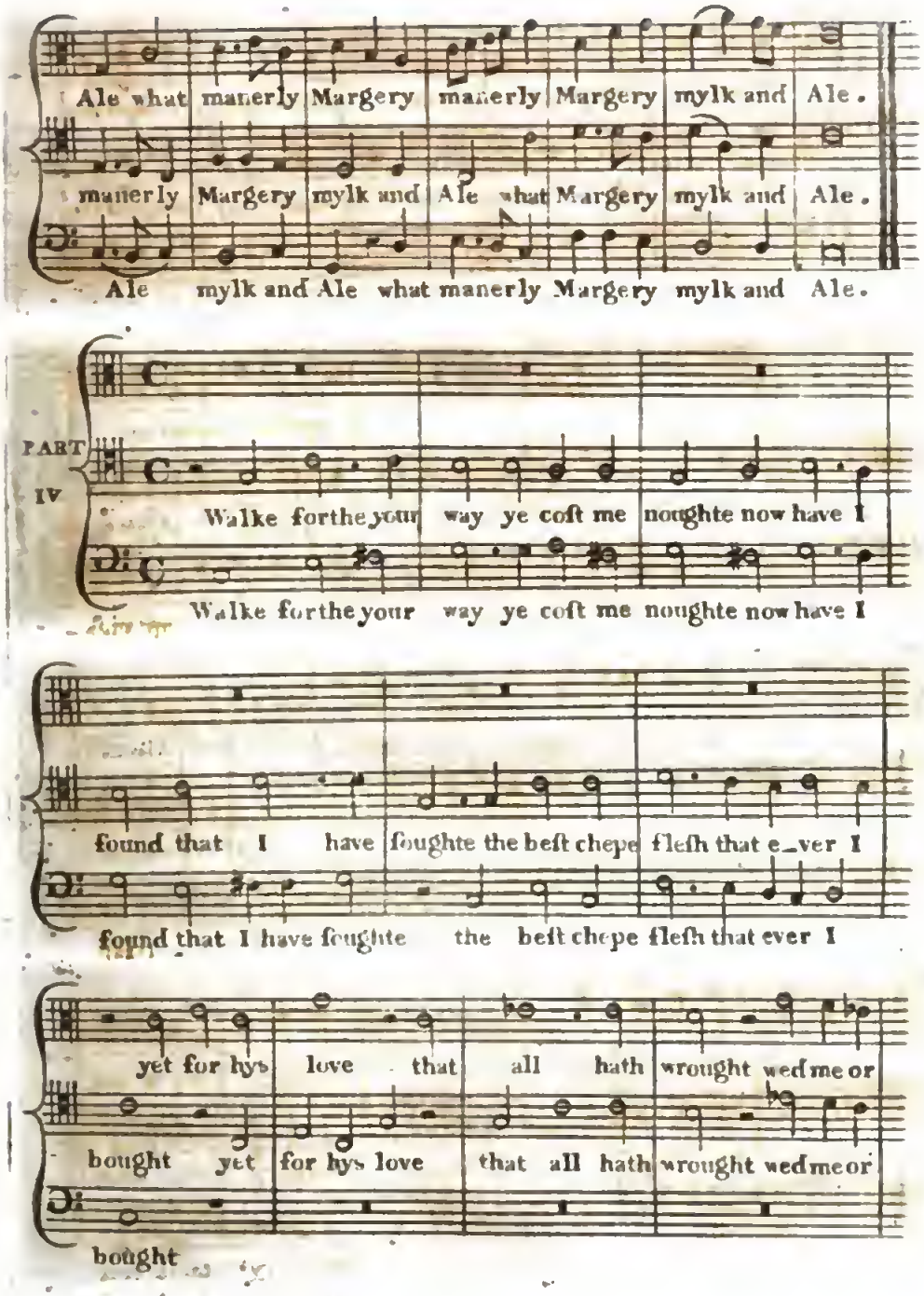
* That the Book of Common Prayer hath its original from the maſs-book is expreſsly denied by Hamon L'Eſtrange, in his Alliance of Divine Offices, pag. 24; and the preface to queen Elizabeth's Liturgy refers to the ancient fathers for the original and ground thereof.


A-H be-ſhrew you by my fay theſe wanton
A--H be-ſhrew you by my fay
Theſe wanton
clarks be ryce al--way A--vent a--vent---
A--vent a--vent---my
clarks be ryce, al--way A--vent a--vent
my Popin-jay nothyng but play tully
Popin jay--what wil ye do nothyng but play tully vally
my Popin-jay what wil ye d--o tully vally ſtraw
vally ſtraw let be I fay gup Jak of the
ſtraw let be I fay gup chriſtian clowte gup Jak of the
gup chriſtian clowte-----


vale what manerly Margery mylk and Ale what
vale what manerly Margery what manerly
what manerly Margery mylk and Ale
manerly Margery manerly Margery mylk and Ale.
Margery mylk and Ale what Margery mylk and Ale.
mylk and Ale what manerly Margery mylk and Ale.
PART II
By gode ye be a prety pode
By gode ye be a prety pode and I
And I love
ſtrawe Jamys foder ye play the fode
love you an hole cart lode ye play the fode
you an hole cart lode


I am no hacknie for your rode go watch a bole your
I am no hacknie for your rode go watch a bole your
bak is brode Gup Jak of the
bak is brode Gup chriſtian clowte Gup Jak of the
Gup chriſtian clowte
vale what manerly Margery mylk and Ale what
vale what manerly Margery what manerly
what manerly Margery mylk and Ale
manerly Margery manerly Margery mylk and Ale.
Margery mylk and Ale what Margery mylk and Ale.
mylk and Ale what manerly Margery mylk and Ale.


PART III
I wiſs ye dele uncurtes lie what wolde ye frompil me
I wiſs ye dele uncurtes lie what wolde ye frompil me
now fye fye by Chriſt ye ſhal not
now fye fye what and ye ſhall be my pigsnye my pigsnye no no harde
what and ye ſhall be my pigsnye my pigsnye my pigs
I will not be japed bo de ly
ly I will not be japed bo de ly Gup chriſtian
nve
Gup chriſtian
Gup Jak of the vale what manerly Margery mylk and
clowte gup Jak of the vale what manerly Margery what
clowte
what manerly Margery mylk and



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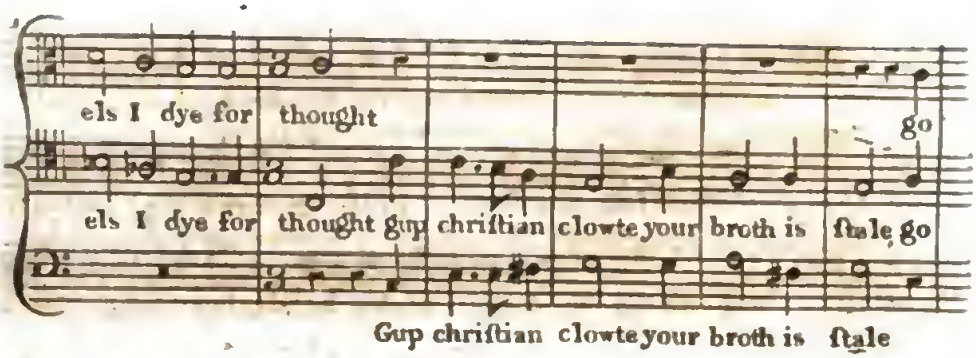
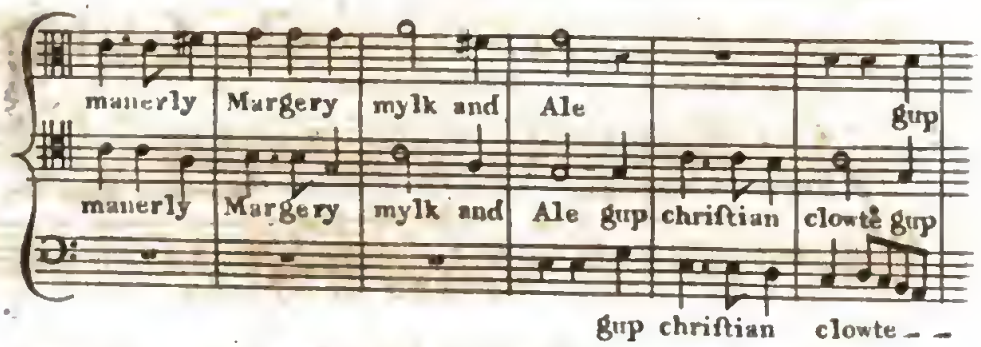
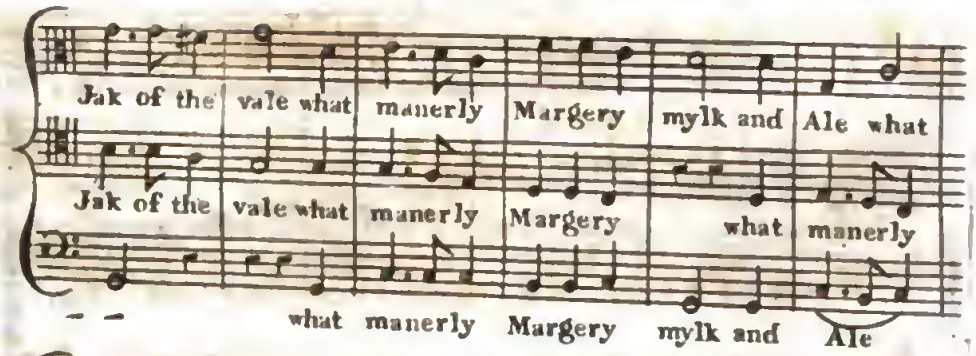
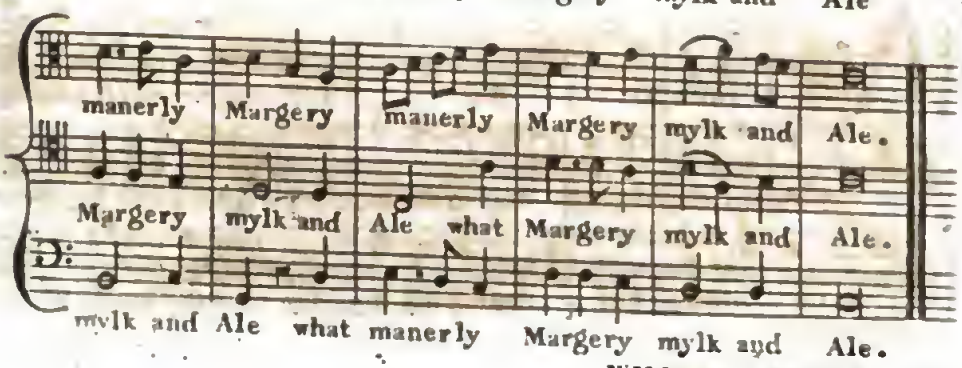
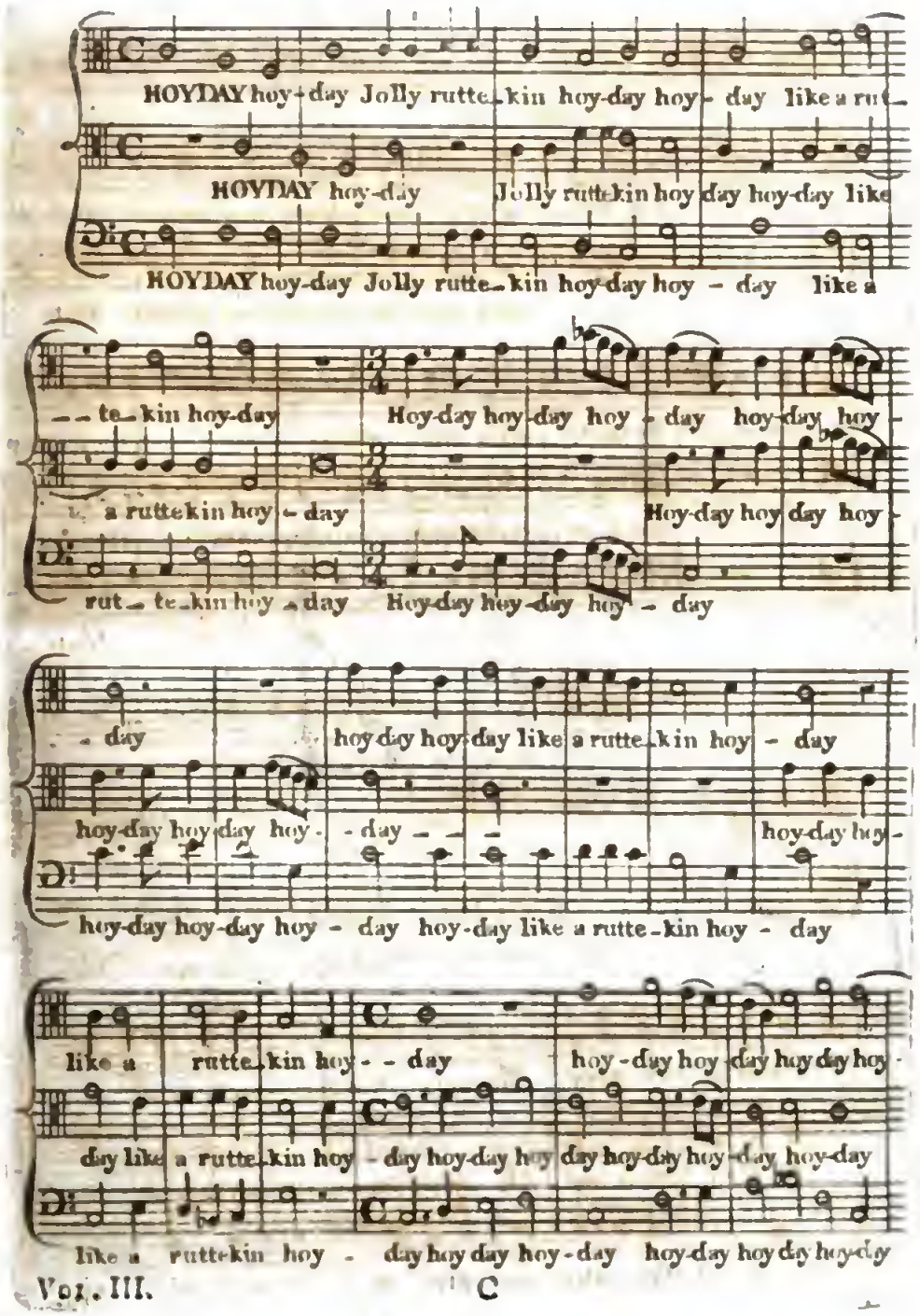








WILLIAM CORNYSHE JUN.


HOYDAY hoy-day Jolly rutte-kin hoy-day hoy-day like a rut-
HOYDAY hoy-day Jolly ruttekin hoy day hoy-day like
HOYDAY hoy-day Jolly rutte-kin hoy-day hoy-day like a
-te-kin hoy-day Hoy-day hoy-day hoy-day hoy-day hoy-
a ruttekin hoy-day Hoy-day hoy day hoy-
rut-te-kin hoy-day Hoy-day hoy-day hoy-day
-day hoy-day hoy-day like a rutte-kin hoy-day
hoy-day hoy-day hoy--day hoy-day hoy-
hoy-day hoy-day hoy-day hoy-day like a rutte-kin hoy-day
like a rutte-kin hoy--day hoy-day hoy-day hoy-day hoy-
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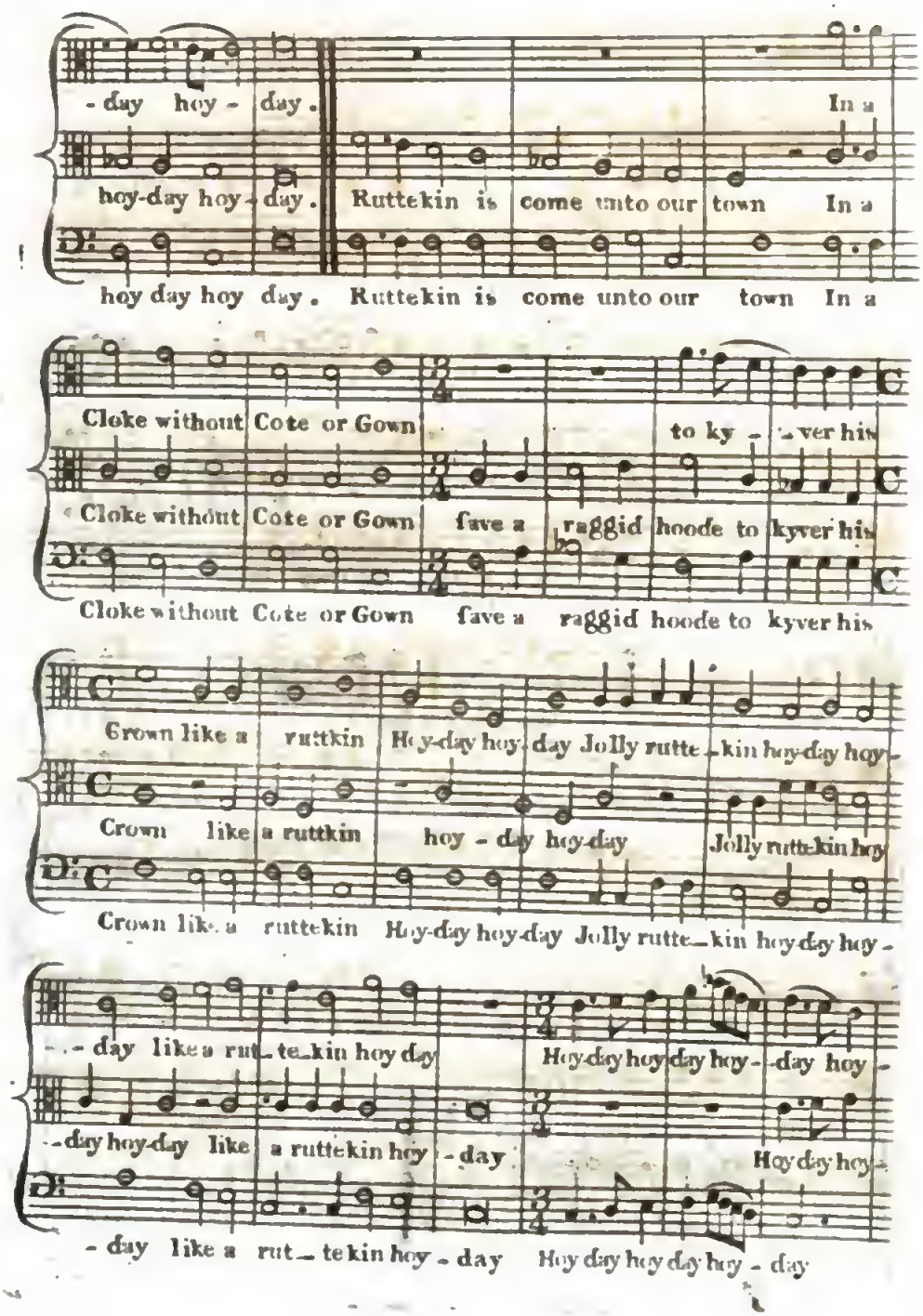
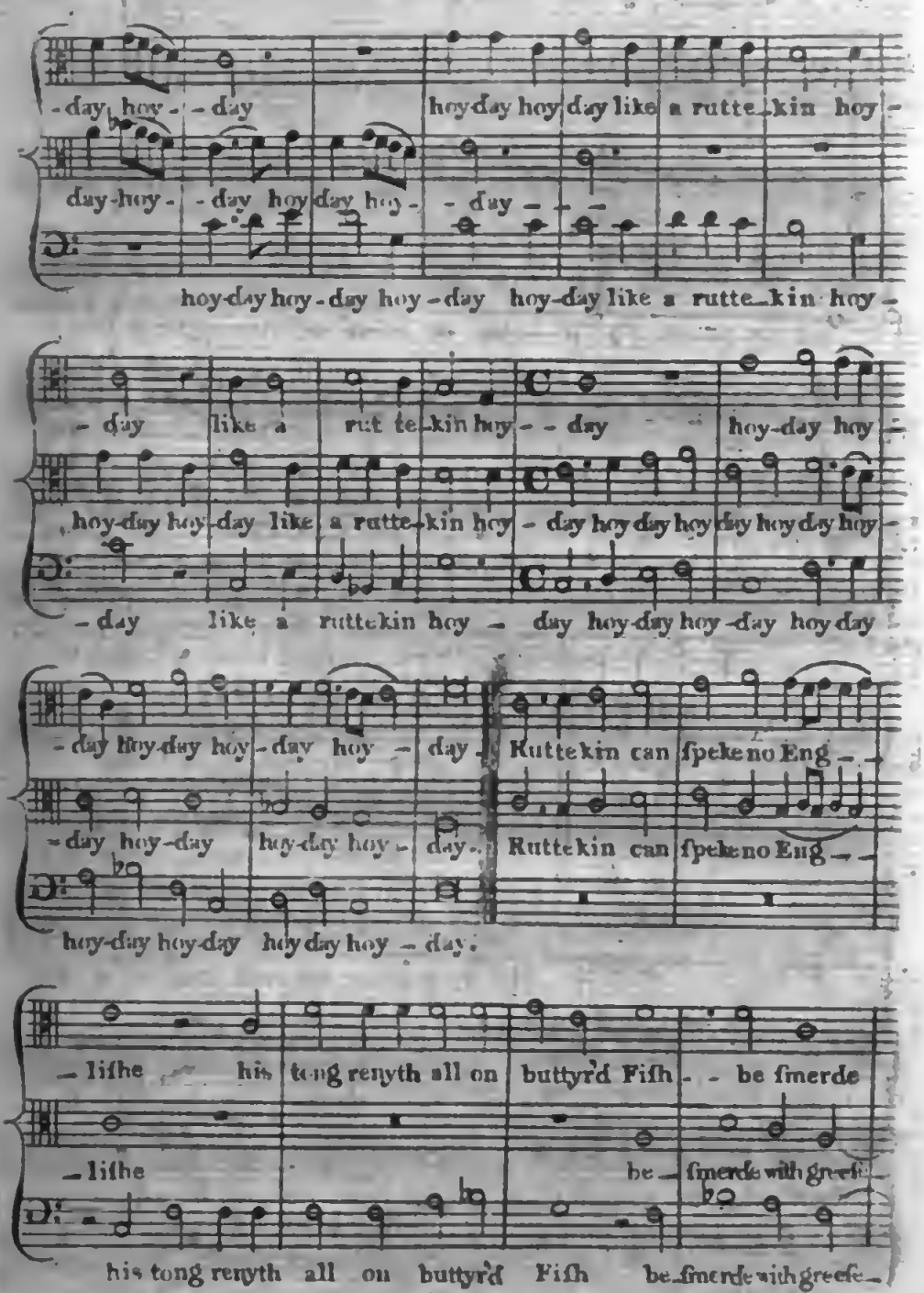
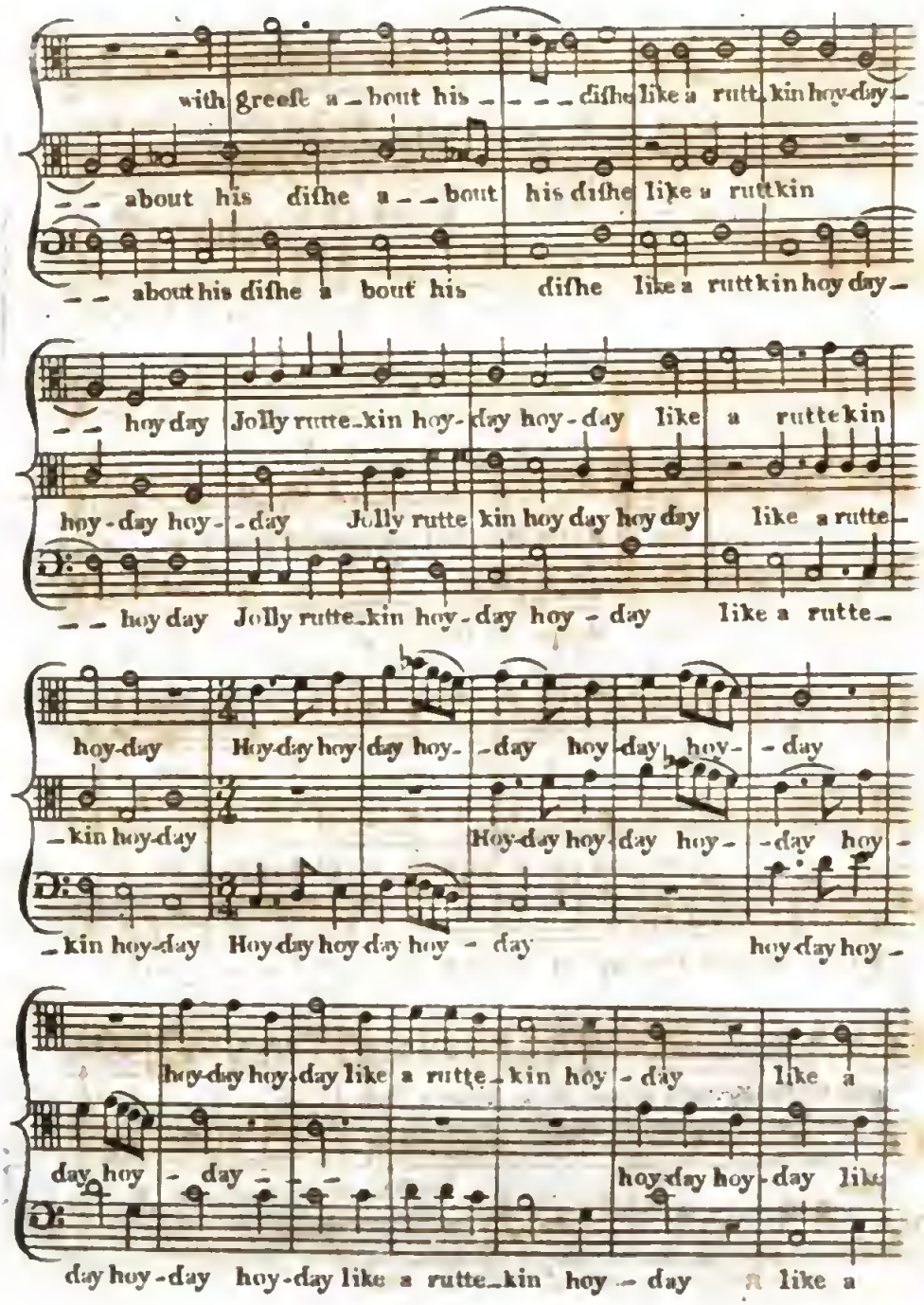
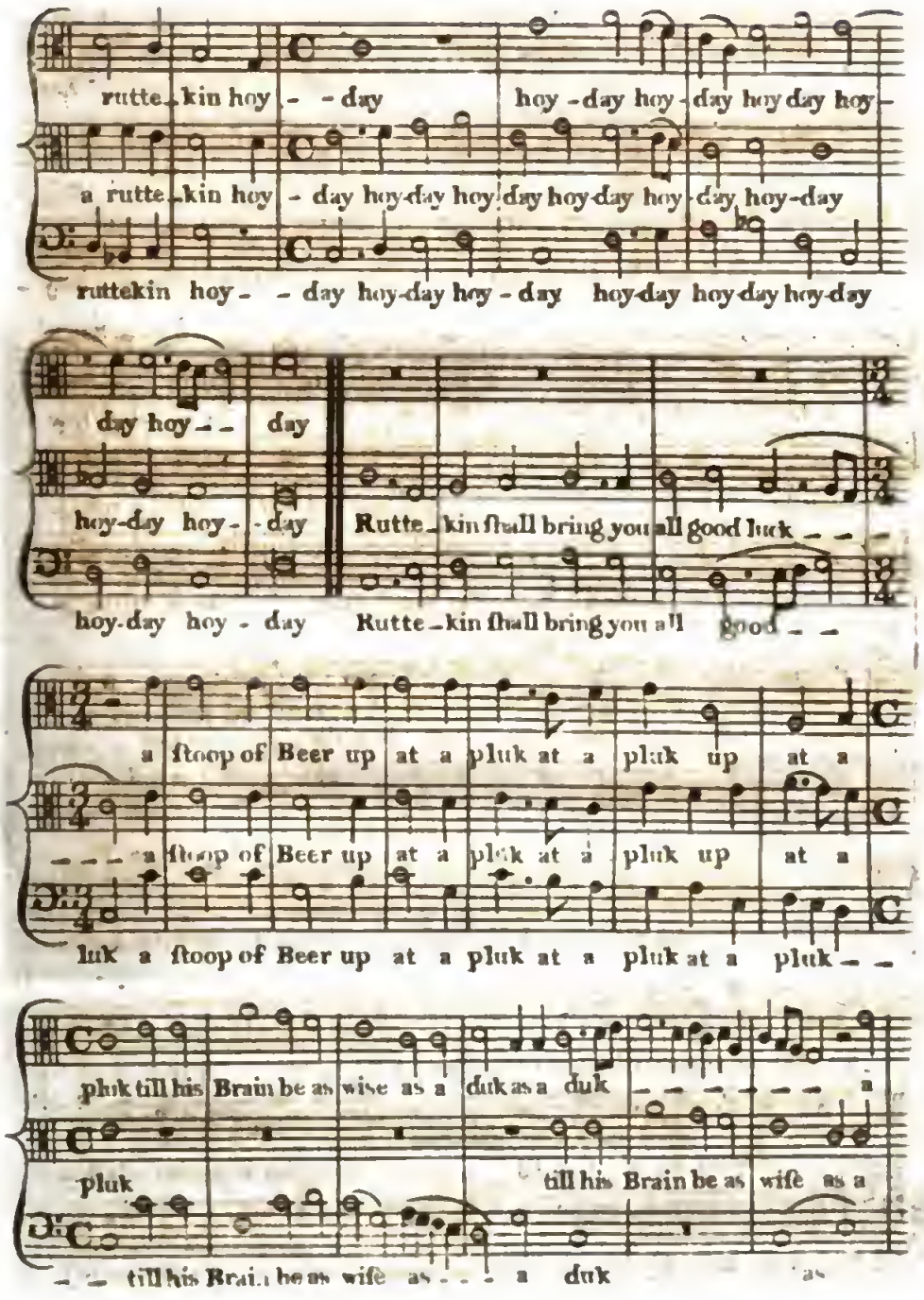
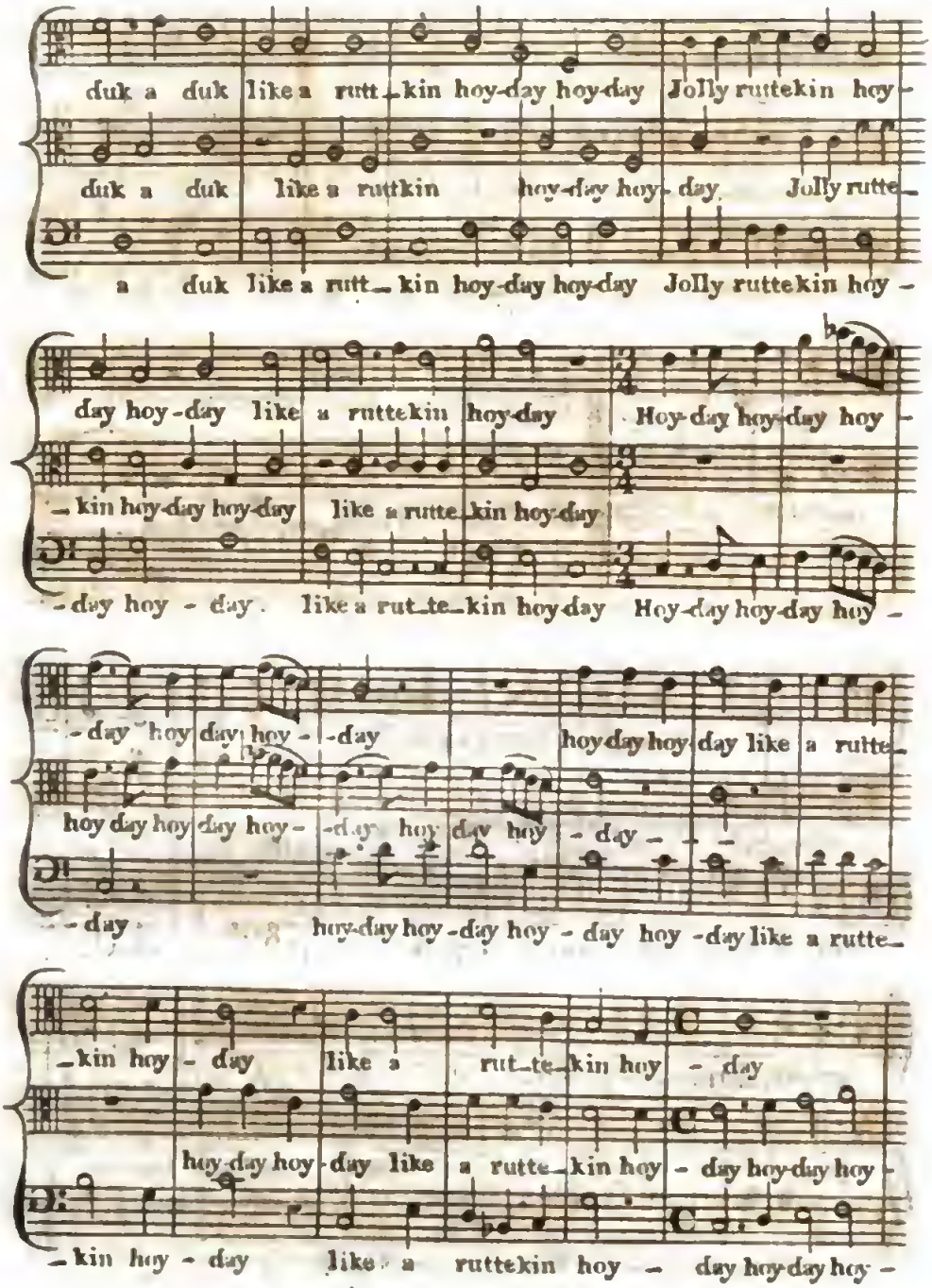
like a ruttekin hoy-day hoy day hoy-day hoy-day hoy day hoy-day


- day hoy - day.
In a
hoy-day hoy - day.
Ruttekin is come unto our town In a
hoy day hoy day. Ruttekin is come unto our town In a
Cloke without Cote or Gown
to ky - ver his
Cloke without Cote or Gown fave a raggid hoode to kyver his
Cloke without Cote or Gown fave a raggid hoode to kyver his
Crown like a ruttkin Hoy-day hoy-day Jolly rutte - kin hoy-day hoy-
Crown like a ruttkin hoy - day hoy-day Jolly ruttekin hoy
Crown like a ruttekin Hoy-day hoy-day Jolly rutte - kin hoy-day hoy -
- day like a rut - te - kin hoy day
Hoy-day hoy-day hoy - day hoy -
- day hoy-day like a ruttekin hoy - day
Hoy day hoy -
- day like a rut - te - kin hoy - day
Hoy day hoy day hoy - day


- day hoy - - day
hoy-day hoy day like a rutte-kin hoy -
day-hoy - - day hoy day hoy - - day
hoy-day hoy - day hoy - day hoy-day like a rutte-kin hoy -
- day like a rut te-kin hoy - - day
hoy-day hoy -
hoy-day hoy-day like a rutte-kin hoy - day hoy day hoy day hoy day hoy -
- day like a ruttekin hoy - day hoy-day hoy - day hoy day
- day hoy-day hoy - day hoy - day
Ruttekin can ſpeke no Eng -
- day hoy-day hoy-day hoy - day
Ruttekin can ſpeke no Eng -
hoy-day hoy-day hoy day hoy - day.
- lithe his tong renyth all on buttyr'd Fiſh - - be ſmerde
- lithe
be - ſmerde with greeſe -
his tong renyth all on buttyr'd Fiſh be-ſmerde with greeſe -


with greefe a-bout his - - - - diſhe like a rutt-kin hoy-day -
- - about his diſhe a - - bout his diſhe like a ruttkin
- - about his diſhe a bout his diſhe like a ruttkin hoy day -
- - hoy day Jolly rutte-kin hoy-day hoy-day like a ruttekin
hoy-day hoy- -day Jolly rutte kin hoy day hoy day like a rutte-
- - hoy day Jolly rutte-kin hoy-day hoy - day like a rutte-
hoy-day Hoy-day hoy day hoy- -day hoy-day hoy- - day
-kin hoy-day Hoy-day hoy-day hoy-day hoy-day
-kin hoy-day Hoy-day hoy-day hoy - day hoy-day hoy -
hoy-day hoy-day like a rutte-kin hoy - day like a
day hoy - day - - - hoy-day hoy-day like
day hoy-day hoy-day like a rutte-kin hoy - day like a


rutte_kin hoy - - day hoy - day hoy - day hoy day hoy -
a rutte_kin hoy - day hoy-day hoy day hoy-day hoy - day hoy-day
ruttekin hoy - - day hoy-day hoy - day hoy-day hoy-day hoy-day
day hoy - - day
hoy-day hoy - - day Rutte_kin ſhall bring you all good luck - - -
hoy-day hoy - day Rutte_kin ſhall bring you all good - -
a ſtoop of Beer up at a pluk at a pluk up at a
- - - a ſtoop of Beer up at a pluk at a pluk up at a
luk a ſtoop of Beer up at a pluk at a pluk at a pluk - -
pluk till his Brain be as wiſe as a duk as a duk - - - - - - a
pluk till his Brain be as wiſe as a
- - till his Brain be as wiſe as - - - a duk as


duk a duk like a rutt-kin hoy-day hoy-day Jolly ruttekin hoy-
duk a duk like a ruttkin hoy-day hoy-day Jolly ruttekin
a duk like a rutt-kin hoy-day hoy-day Jolly ruttekin hoy-
day hoy-day like a ruttekin hoy-day Hoy-day hoy-day hoy-
-kin hoy-day hoy-day like a rutte-kin hoy-day
-day hoy-day like a rut-te-kin hoy-day Hoy-day hoy-day hoy-
-day hoy day hoy-day hoy-day hoy day like a rutte-
hoy day hoy day hoy-day hoy day hoy-day
-day hoy-day hoy-day hoy-day hoy-day like a rutte-
-kin hoy-day like a rut-te-kin hoy-day
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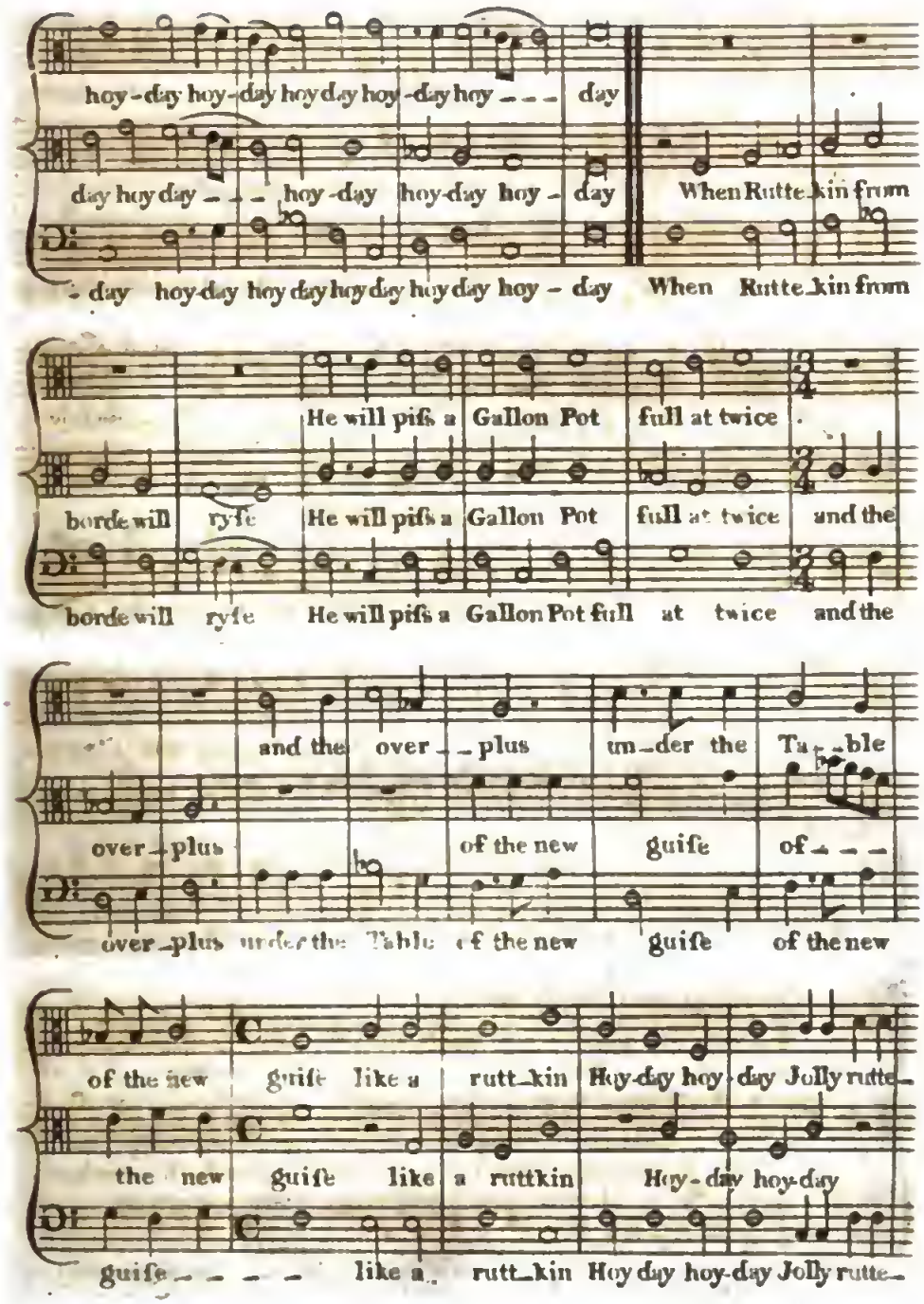
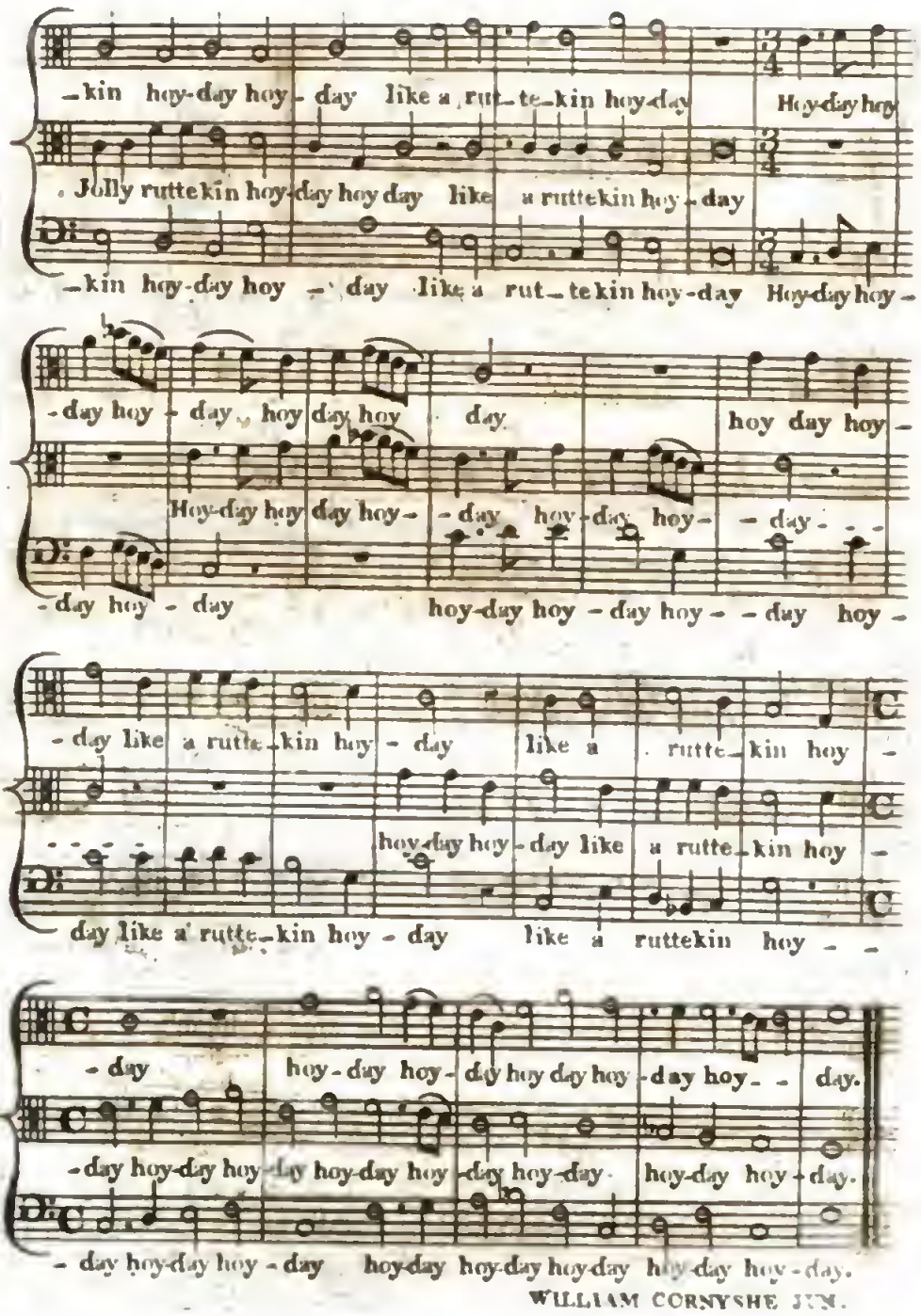
-kin hoy-day like a ruttekin hoy-day hoy-day hoy-


hoy-day hoy-day hoy day hoy-day hoy - - - day
day hoy day - - - hoy-day hoy-day hoy - day When Rutte_kin from
- day hoy-day hoy day hoy day hoy day hoy - day When Rutte_kin from
He will pifs a Gallon Pot full at twice
borde will ryfe He will pifs a Gallon Pot full at twice and the
borde will ryfe He will pifs a Gallon Pot full at twice and the
and the over - plus un_der the Ta - ble
over_plus of the new guife of - - -
over_plus under the Table of the new guife of the new
of the new guife like a rutt_kin Hoy-day hoy-day Jolly rutte_
the new guife like a ruttkin Hoy-day hoy-day
guife - - - - like a rutt_kin Hoy day hoy-day Jolly rutte_



WILLIAM CORNYSHE JUN.

CHAP. II.

BETTER ſucceſs has attended the attempts to recover the mere words of thoſe ſongs and ballads which ſeem to have been the delight of paſt ages. By theſe which follow we diſcover that with the young people of thoſe times the paſſion of love operated in much the ſame manner as it does now; that our foreſathers loved ſtrong ale, and that the effects of it were diſcoverable in effuſions of mirth and pleaſantry, in a total oblivion of care, and a reſolution to take no thought for the morrow.

If the coarſeneſs of the raillery, or the profaneneſs, or indelicacy of expreſſion obſervable in the two preceeding, and in a few of the ſubſequent poems, ſhould need an apology for inſerting them, the beſt that can be made is, that they preſent to our view a true picture of the times. Before the ſtatute of James I. againſt profane curſing and ſwearing, the profanation of the name of God was ſo frequent in common diſcourſe, that few looked on it as a crime. When Cox, biſhop of Ely, heſitated about alienating a part of the epiſcopal eſtate in favour of Sir Chriſtopher Hatton, queen Elizabeth diſdained to expoſtulate with him, but ſwore by her Maker, in a letter yet extant under her own princely hand, to deprive him if he perſiſted in his refuſal. In the earlier copies of our old Engliſh plays oaths make a part of the dialogue, and are printed at length: in the later editions theſe are expunged; an evidence that the national manners have in ſome reſpects improved in the courſe of a century.

As to the other objection, the indelicate ſtyle of love converſation, it may be imputed to the want of that refinement which the free and innocent intercourſe of the ſexes in the view of their elders and ſuperiors neceſſarily induces, not to mention the improvements in literature, which furniſh the means of regulating external demeanour, and teach us to diſtinguiſh the behaviour of a ruſtic from that of a gentleman.

In this reſpect too the manners of the preſent have greatly the advantage over thoſe of paſt ages, at leaſt the ſtyle of courtſhip, which is all that concerns the preſent queſtion, is ſo much improved, that

perhaps there are few gentlemen in this kingdom capable of writing to a miſtreſs ſuch letters as our king Henry VIII. in the ardour of his affection ſent with preſents of fleſh, as he terms it, meaning thereby veniſon, to his beloved Anne Boleyn, a beautiful, modeſt, and well-bred young woman.

From the above particulars it may be inferred that the poetical compoſitions of the period here alluded to, wanted of that elegance which is now expected in every thing offered to the public view; and as a few of the following are deſtitute of ſuch a recommendation, this circumſtance would ſupply, were it neceſſary, the want of other evidence of their antiquity.

The following ſong appears to have been written in the time of one of the Henries, and ſeems to be a fruitleſs prayer, tending to avert the conſequences of indubitable pregnancy.

I.

With all the hart in my body,
Now jentill belly downe.
And ſhee was ſore afrayd,
And grieuouſſy diſmayed,
With putting on hyr gowne.
Hyr belly was ſo grete,
Hyr gowne was not fete,
For ſorrow dyd ſhe ſwete,
And ſange
Downe belly downe.

II.

Thys game gothe all amyſe;
I louid ſo well to kyſſe,
I thought it joy and bliſſe
To daunce in euery towne;
But alas and well away
That euer I uſyd ſuche playe,
For now wyth ſorrowe may I ſaye
Downe belly downe.

III.

III.

Euery morning erly
My ſtomake is all quaſie;
It hurtithe me
Full greuouſely,
With ſickines am I bound:
God and our bleſſyd lady,
And alſoe good king Henry
Send me ſome remedy
To kepe my belly downe.
Downe downe, now jentil belly downe.

The ſimplicity is no leſs remarkable than the ſtyle, of the following dialogue, which ſeems to be very ancient.

I.

Beware my lyttyll fynger Syr I pou deſire,
Ye wrynge my hand to ſore,
I pray pou do no more,
Alas therefor,
Ye hurt my lyttyll fynger.

II.

Why ſo do pou ſay?
Ye be a wanton may,
I do but with pou play,
Beware my lyttyll fynger.

III.

Syr no more of ſuche ſport,
For I have lyttyl comfort
Of pour hyther reſort
To hurt my lyttyll fynger.

IV.

Forſoth goodly myſteris,
I am ſory for pour diſeas:
Alack what may pou pleas?
Beware my lyttyll fynger.

V.

Forſoth ye be to blame,
I wis it will not frame,
It is to your grete ſhame
To hurt my lyttyll fynger.

VI.

Thys was agayn my wyll certayn,
Yet wold I haue that hole agayn,
For I am ſory for your payn,
Beware my lyttyll fynger.

VII.

Seeing for the cauſe ye be ſory,
I wold be glad wyth you for to mary
So that ye wold not ouer longe tarry
To hele my lyttyll fynger.

VIII.

I ſay wyth a joyfull hart agayne,
Of that I wold be full fayn,
And for your ſake to take ſume payne
To hele your lyttyll fynger.

IX.

Then we be both agreed
I pray you by our wedding wede,
And then ye ſhall haue lyttyll nede.
To hele my lyttyl fynger.

X.

That I will by Gods grace,
I ſhall hyſſe your minion face,
That ye ſhall ſhyne in euery place,
And hele your lyttyl fynger.

XI.

Beware my lyttyll fynger,
Alas my lyttyll fynger,
And oh my lyttyll fynger,
Ah lady mercy! ye hurt my lyttyll fynger.

Behold

Behold the ſentiments which ſloth, corpulence, and rags have a tendency to inſpire, in the following ſtanzas.

I.

I cannot eat
But lyttyl meat,
My ſtomack ys not good;
But ſure I think
That I can drynke
With any that were a hode.
Though I go bare,
Take ye no care,
I am nothing a cold;
I ſtuff my skyn
So full within
Of jolly good ale and old.
Back and ſydes go bare,
Both fote and hand go cold,
But belly God ſend thee good ale ynough,
Whether it be new or ould.

II.

I loue no roſt,
But a nut-brown toſte,
And a crab laid in the fire,
A little bread
Shall do me ſtead,
Much bread I not deſire;
No froſt nor ſnow,
No winde I trow
Can hurte me if I wolde,
I am ſo wrapt,
And throwly lapt,
Of jolly good ale and old.
Back and ſides go bare, &c.

III.

And Tib my wife,
That as her life,
Louely well good ale to ſeek,

Full

Full ofte drinkes ſhee,
Till ye may ſee
The teares run down her cheeke;
Then doth ſhe trowle
To me the bowle, *
Euen as a mault-worm † ſhuld;
And ſaith ſweet heart
I took my part
Of this joly good ale and old,
Back and ſides go bare, &c.

IV.

Now let them drink,
Till they nod and wink,
Euen as good fellows ſhould do,
They ſhal not miſſe
To haue the bliſſe
Good ale doth bring men to:
And all poor ſouls,
That haue ſcowred bowles,
Or haue them luſtely trolde,
God ſaue the liues
Of them and their wiues,
Whether they be young or old.
Back and ſides go bare, &c.‡

In the following the praiſes of meek Miſtreſs Margaret are celebrated by her lover.

I.

Margaret meke,
Whom I now ſeke,
There is none lyke I dare well ſay;

* TROWLE, or Trole the Bowl, was a common phraſe in drinking, for paſſing the veſſel about, as appears by the following beginning of an old catch:

Trole trole the bowl to me,
And I will trole the ſame again to thee.

And in this other in Hiltons's collection:

Tom Bouls, Tom Bouls,
Seeſt thou not how merrily this good ale trowles?

† MAULT-WORM is a humourous appellation for a lover of ale or ſtrong drink.

‡ This ſong is to be found in the old comedy of Gammer Gurton's Needle, which was firſt printed in 1551, and is even now well known in many parts of England.

So

So manerly,
So curteſly,
So prately
She delis alway.

II.

That goodly las,
When ſhe me pas,
Alas I wote not where
I go or ſtond,
I thynk me bond,
In ſe in lond
To comfort her.

III.

Her luſty chere,
Her eyes moſt clere,
I know no pere
In her beaute;
Both Cate and Bes,
Mawde and Anes,
Sys is witneſs
Of her ſerpſneſſe.

IV.

My Margaret
I cannot mete,
In feeld ne ſtrete,
Wofull am I;
Leue loue this chance,
Your chere avance,
And let us dance
'Herk my Lady *.'

A lover ſympathizes with his miſtreſs, who is ſick and ill at eaſe, in theſe lines:

* Probably the name of ſome dance-tune now forgotten.

I.

I.

Jhone is ſike and ill at eaſe,
I am full ſory for Jhone's diſeaſe;
Alak good Jhone what may you pleaſe?
I ſhall beare the coſt be ſwete ſent Denys.

II.

She is ſo prety in euery degree,
Good lord who may a goodlyer be
In fauoure and in facion ſo will ye ſe,
But it were an angell of the Trinite.
Alak good Jhone what may you pleſe?
I ſhal beare the coſt be ſwete ſent Denys.

III.

Her countynaunce with her ſpynacion,
To hym that wolde of ſuch recreacion,
That God hath ordent in his firſt formacion,
Myght wel be called conjuracion.
Alak good Jhone what may you pleaſe?
I ſhal beare the coſt be ſwete ſent Denys.

IV.

She is my lytell prety one,
What ſhulde I ſay? my mynde is gone,
Yff ſhe and I were togethir alone,
I wis ſhe will not gyue me a bone,
Alas good Jhone ſhall all my mone
Be loſt ſo ſone? *

V.

I am a fole,
Leue this array,
Another day
We ſhall both play,
When we are ſole †.

The three following ſhort poems exhibit a picture of the deepeſt amorous diſtreſs.

* i. e. treat me with contempt.

† Together or by ourſelves.

Have

Have I not cauſe to mourn, alas!
Ever whiles that my lyfe do dure;
Lamenting thus my ſorrowful caſe
In ſighes deepe without recure?
Now remembryng my hard aduenture,
Wherebyng my hart wo:
Alas! her lokes haue perſed me ſo!
Sad is her chere with color chryſtyne,
More fayrer of loke than fayer Elyn,
Eyes gray, clerer than columbyne,
Neuer a ſweter of nature fempyne;
Goodly in port, O what a paſtyme and joy
Haue I when I behold her!

Wofully oppreſſed wyth ſorrow and payne,
Wyth ſyghing my hart and body in diſtreſs,
Greuouſly tormented through diſdayne,
Lackyng the company of my lady and myſtres,
Whych to atayne is yet remedyles;
But God of his grace ſurely me ſend
My ſorrows importunate joyfully to amend.

Is it not ſure a dedly payne,
To you I ſay that louers be,
When faythful harts muſt needs refrayn
The one the other for to ſee?
I you aſſure ye may truſt me,
Of all the paynes that euer I knew,
It is a payne that moſt I rewe.

The following trim ſtanzas exhibit the portrait of a loyal lover.

I.

As I lay sleppnge,
In dremes fletynge,
Euer my ſwetyng
Is in my mynd;

She is so goodly,
With looks so lovely,
That no man truly
Such one can fynd.

II.

Her bewty so pure,
It doth under lure,
My pore hart full sure
In gouernance;
Therfor now wyll I
Unto hyr apply,
And euer will cry
For remembraunce.

III.

Her saper eye persyng,
My pore hart bledyng,
And I abydyng,
In hope of mede;
But thus have I long
Entuned this songe,
Wyth paynes ful stronge,
And cannot spede.

IV.

Alas wyll not she
Now shew hyr pytye,
But thus wyll take me
In suche dysdayne;
Methynketh I wys,
Unkynde that she is,
That byndeth me thus,
In such hard payne.

V.

Though she me bynde,
Yet shall she not fynde
My pore hart unkynd,
Do what she can;

For

For I wyll hye pray,
Whiles I leue a day,
Me to take for aye,
For hye owne man.

The following is the expoſtulation of a lover diſdained by his miſtreſs, in a ſtyle of great ſimplicity.

I.

Complayn I may,
And right well ſay,
Ione goth aſtray,
And wareth wilde;
For many a day
Ioue was my pray,
It wyll away,
I am begylde.

II.

I haue thankles
Spent my ſeruyce,
And can purches
No grace at all;
Wherefore doubtleſs,
Such a myſtres,
Dame Piteles,
I may her call.

III.

For ſikerly,
The more that I
On her do try
On me to thinke;
The leſſe mercy
In her fynd I,
Alas I dye,
My hart doth ſynke.

Fortune pardye,
Aſcineth me
Such ernelte,
Wythouten gylt;
Owght not to be,
I twis pitee,
O ſhame to ſee,
A man ſo ſpilt.

V.

That I ſhuld ſypll
For my good wyll,
I thynke gret ill,
Agaynſt all ryght;
It is more ill,
She ſhuld me kyll,
Whom I loue ſtyll,
Wyth all my myght.

VI.

But to expreſſe
My heaupnes,
Syth my ſeruyce
Is thus forſake:
All comfortles,
Wyth much dyſtres,
In wyldernes,
I me betake.

VII.

And thus adewe,
Derh doth enſewe,
Wythout reſcue,
Yer * * * *
I trow a Jew
On me wold rew,
Knowing how trew
That I have bene.

The

The two following are alſo of the amorous kind, and are of equal antiquity with the reſt.

I.

Ah my ſwete ſwetyng!
My lytyl prety ſwetyng,
My ſwetyng wyl I loue whereuer I go;
She is ſo proper and pure,
Full ſtedfaſt, ſtabill and demure,
There is none ſuch ye may be ſure,
As my ſwete ſweting.

II.

In all thys world as thynketh me,
Is none ſo pleſaunt to my eye,
That I am glad ſoo ofte to ſee,
As my ſwete ſwetyng.

III.

When I behold my ſwetyng ſwete,
Her face, her hands, her minion fete,
They ſeme to me there is none ſo mete,
As my ſwete ſwetyng.

IV.

Aboue all other prayſe muſt I,
And loue my prety pygſnye
For none I fynd ſoo womanly
As my ſwete ſwetyng.

I.

What meaneſt thou my fortune,
From me ſo faſt to flye;
Alas thou art importune
To worke thus cruelly.

II. Thy

II.

Thy waſte continually
Shall cauſe me call and crye;
Woo worth the tyme that I
To loue dyd fyrſt applye.

The following is the dream of a lover, taken from Mr. Thoreſby's MS.

Benedicite! whate dremyd I this nyght?
Methought the worlde was turnyd up ſo downe,
The ſon the moone had loſt ther force and lyght,
The ſee alſo drowned both toure and towne:
Yet more meruell how that I hard the ſounde
Of onys voyce ſaying here in thy mynd,
Thi lady hath forgoten to be kynd.

CHAP. III.

THE two following ſhort poems appear by the manuſcript from which they were taken to have been compoſed about the time of Henry VIII. they were communicated by a very judicious antiquary lately deceaſed, whoſe opinion of them was, that they were written either by, or in the perſon of Anne Boleyn; a conjecture which her unfortunate hiſtory renders very probable.

I.

Defiled is my name full ſore,
Through cruel ſpyte and falſe report,
That I may ſay for euermore
Farewell, my joy! adewe, comfort!

II.

For wrongfully ye judge of me,
Unto my fame a mortall wounde:

Say

Say what ye lyſt it will not be,
Ye ſeek for that cannot be found.

I.

O Death, rocke me on ſleepe,
Bringe me on quiet reſte,
Let paſſe my ſperye giltleſs goſte,
Out of my carefull breſt;
Toll on the paſſinge bell,
Ringe out the dolefull knell,
Let the ſounde my dethe tell,
For I muſt dye,
There is no remedy,
For now I dye.

II.

My paynes who can expres?
Alas! they are ſo ſtronge,
My dolor will not ſuffer ſtrength
My lyfe for to prolonge;
Toll on the paſſinge bell,
Ringe out the dolefull knell,
Let the ſound my dethe tell,
For I muſt dye,
There is no remedye,
For now I dye.

III.

Alone in priſon ſtronge,
I wayle my deſtenye;
Wo worth this cruel hap that I
Should taſte this miſerye.

Toll

Toll on the paſſinge bell,
Ringe out the doleful knell,
Let the ſounde my dethe tell,
For I muſt dye,
There is no remedy,
For now I dye.

IV.

Farewell my pleaſures paſt,
Welcum my preſent payne,
I fele my torments ſo increſe,
That lyfe cannot remayne.
Ceaſe now the paſſing bell,
Rong is my doleful knell,
For the ſound my deth doth tell,
Deth doth draw nye,
Sound my end dolefully,
For now I dye.

The following not inelegant ſtanzas ſeem to have been occaſioned by the marriage of Margaret the daughter of Henry VII. to James IV. king of Scotland, in 1502; of whom it is related, that having taken arms againſt his own father, he impoſed on himſelf the voluntary penance of continually wearing an iron chain about his waiſt *.

I.

O layer, layreſt of euery layre,
Princes moſte pleſaunt and preclare,
The luſtieſt on lyue that bene,
Welcum of Scotland to be quene.

* Buchanan relates that in the reign of this prince, viz. in the year 1489, was born in Scotland a creature reſembling a man-child from the navel downward, but of both ſexes upward. By the ſpecial order of the king it was educated and inſtructed in languages, and in muſic particularly, in which it arrived to an admirable degree of ſkill. This creature, as it had two diſtinct bodies upwards, had alſo ſeveral wills and appetites, the one body often adviſing and conſulting, and at other times differing, and even quarrelling, with the other. It lived twenty-eight years. Buchanan's relation is founded on the teſtimony of many honeſt and credible perſons living in his time, who he ſays were eye-witneſſes of this prodigy. Rer. Scot. lib. XIII.

II. Yong

II.

Yong tender plant of pulchritude,
Deſcendith of imperial blood,
Freſh fragrant flower of faprehode ſhene,
Welcum of Scotland to be quene.

III.

Sweet luſty imp of bewtie clere,
Moſte mighty kings dowghter dere,
Borne of a princes moſt ſerene,
Welcum of Scotland to be quene.

IV.

Welcum the roſe both red and whyte,
Welcum the flower of our delyte,
Our ſpirit rejoicing from the ſplene,
Welcum of Scotland to be quene.

The two following ſongs are more ſententious; the firſt is a ſort of caveat againſt idle rumours.

I.

Conſidering this world, and th' increſe of vyce,
Stricken into dump, right much I muſed,
That no manner of man be he neuer ſo wyſe,
From all ſorts thereof can be excuſed.

II.

And one vyce there is, the more it is uſed
Mo inconueniens ſhall grow day by day,
And that is this, let it be refuſed
Geue no ſure credens to euery hereſay.

III.

Lyght womens thoughts wyll runne at large,
Whether the tayle be falſe or juſt;
Tydyngs of alehouſe or Grauеſend barge,
Bere-baytings or barbers ſhopes is not to truſt.

IV.

An enemies taple is ſone diſtruſt,
  Ye ſhall perceue it parſhall alway,
To all the foreſayd reſeapn we muſt,
  To geue ſure credens to euery hereſay.

V.

Though hereſay be treew, as perchaunce may fall,
  Yet fyr not thy credens to high,
And though the teller ſeem right ſubſtantial,
  And tell but hereſay, why may he not lye?

VI.

Then betwyxt lyght credens and a tonge haſty,
  Surely the gyltles is caſt away,
Condempnyng the abſent, that is unworthy,
  So paſſyth a lyfe from hereſay to hereſay.

VII.

Good Lord! how ſome wyll wyth a loud uoyce,
  Tell a tale after the beſt ſorte,
And ſome herers how they wyll rejoyce,
  To here of theyr neybours ill report!

VIII.

As though it were a matter of comfort,
  Herein our charite doth dekay,
And ſome maketh it but game and ſport,
  To tell a lye after the hereſay.

IX.

Tell a good tale of God or ſome ſaynt,
  Or of ſome mirakels lately done;
Some wyll beleue it hard and ſtent,
  And take it after a full lyght facyon:

X.

We here ſay Chriſt ſuffrid paſſion,
  And man ſhall reuert to earth and clay,

The

The ryches or ſtrongeſt know not how ſoone,
Beleue well now this, for true is that hereſay.

This that follows is a dialogue between two lovers, in which there is great ſimplicity of ſtyle and ſentiment, and a frankneſs diſcoverable on the lady's part not warranted by the manners of the preſent time.

I.

[He] My harts luſt and all my pleſure,
Is geuen where I may not take it agayne.
[She] Do you repent? [He] May I make you ſure.
[She] What is the cauſe then you do complayne?

II.

[He] It pleſyth my hart to ſhew part of my payne,
[She] To whom? [He] to you [She] pleſe that wyl not me;
Be all theſe words to me, they be in vayn,
Complayn where you may haue remedy.

III.

[He] I do complayn and find no releſſe.
[She] Yea do you ſo? I pray you tell me how.
[He] My lady lyſt not my payneſ to redreſſe.
[She] Say ye ſoth? [He] Yea, I make God a vowe.

IV.

[She] Who is your lady? [He] I put caſe you.
[She] Who I? nay be ſure it is not ſo.
[He] In ſayth ye be. [She] why do you ſweare now?
[He] In good ſayth I loue you and no mo.

V.

[She] No mo but me? [He] No ſo ſay I.
[She] May I you truſt? [He] Yea I make you ſure.
[She] I fere nay. [He] Yes, I ſhall teil you why.
[She] Tell on lets here. [He] Ye haue my hart in cure.

VI.

[She] Your hart? nay. [He] Yes without meſure,
I do you loue. [She] I pray you ſay not ſo.
[He] In ſayth I do. [She] May I of you be ſure?
[He] Yea in good ſayth. [She] Then am I yours alſo.

By what kind of ſophiſtry a lover may reaſon himſelf into a ſtate of abſolute indifference the following ballad teaches.

I.

If reaſon did rule,
And witt kept ſcoole,
Diſcrecion ſhoulde take place,
And heaue out heauines,
Which baniſhed quietnes,
And made hym hide his face.

II.

Sith time hath tried,
And truth hath ſpied,
That fained faith is flatterie,
Why ſhould diſdaine
Thus ouer me raigne,
And hold me in captiuity?

III.

Why ſhoulde cauſe my harte to braſte,
By fauoring fooliſhe fantazie?
Why ſhould diſpare me all to teare,
Why ſhoulde I iopne with ieloſie?

IV.

Why ſhould I truſt,
That neuer was juſte,
Or loue her that loues mayne;
Or to lament
Time paſt and ſpente.
Whereof is no recoverie?

V. For

V.

For if that I
Should thus applye.
Myselfe in all I can;
Truth to take place,
Where neuer truth was,
I weare a foolish man.

VI.

Sett foorth is by science,
Declare it doth experience,
By the frute to know the tree;
Then if a faininge flatterer,
To gaine a faithful louer,
It may in no wise be.

VII.

Therfore farewell flatterie,
Fained faith and jelosie,
Truth my tale shall tell;
Reason now shall rule,
Witt shall kepe the scoole,
And bed you all farewell.

The arguments in favour of celibacy contained in the following song are neither new nor very cogent; yet they are not destitute of humour.

I.

The bachelor most joyfullye,
In pleasant plight doth passe his daies,
Good fellowshipp and companie
He doth maintaine and kepe alwaie.

II.

With damsells braue he maye well goe,
The maried man cannot doe so,

It

If he be merie and top with any,
His wife will frowne, and words geue manye;
Her pellow hose she strait will put on,
So that the married man dare not displease his wife Joane.

There is somewhat subtle in the argument used by the author of the following stanzas against lending money, which in short is this, to preserve friendship, resist the emotions of it.

I.

I had both monie and a frende,
Of neither though no store;
I lent my monie to my frende,
And tooke his bonde therfore.

II.

I asked my monie of my frende,
But nawght save words I gott;
I lost my monie to kepe my frende,
For fewe hym would I not.

III.

But then if monie came,
And frende againe weare founde,
I woulde lend no monie to my frende,
Upon no kynde of bonde.

IV.

But after this for monie cometh
A friend with pawne to paye,
But when the monie should be had,
My frende used such delay,

V.

That neede of monie did me force,
My frende his pawne to sell,
And so I got my monie, but
My frende clene from me fell.

VI. Sith

VI.

Sith bonde for monie lent my frende,
Nor pawne aſſurance is
But that my monie or my frende,
Therbye I euer miſſe.

VII.

If God ſend monie and a frende,
As I haue had before,
I will keepe my monie and ſaue my frend,
And playe the foole no more.

The examples above given are only of ſuch ſongs and ballads as it is ſuppoſed were the entertainment of the common people about the year 1550, they are therefore not to be conſidered as evidences of the general ſtate of poetry at that time, nor indeed at any given period of the preceding century; for, not to mention Chaucer, who flouriſhed ſomewhat before, and whoſe excellencies are known to every judge of Engliſh literature, the verſes of Gower abound with beautiful images, and excellent moral precepts; and thoſe of the earl of Surrey, Sir Thomas Wyat, and a few others, their contemporaries, with the livelieſt deſcriptions, and moſt elegant ſentiments. One of the moſt excellent poems of the kind in the Engliſh language is the ballad of the Nut-brown Maid, publiſhed with a fine paraphraſe by Prior, which, though the antiquity of it has by a few been queſtioned, was printed by Pinſon, who lived about the year 1500, and probably was written ſome years before.

Many of the ſongs or popular ballads of this time appear to have been written by Skelton, and a few of them have been occaſionally inſerted in the courſe of this work; as to his poems now extant, they are ſo peculiarly his own, ſo replete with ſcurrility, and, though abounding with humour, ſo coarſe, ſo lewd and indelicate, that they are not to be matched with any others of that time, and conſequently reflect no diſgrace on the age in which they were written.

Nothing can be more comical, nor nothing more uncleanly, if we except certain verſes of Swift, than that poem of Skelton entitled the Tunnyng of Elynour Rummyng. This woman is ſaid by him

him to have lived at Letherhead in Surrey, and to have ſold ale, the brewing or tunning whereof is the ſubject of the poem. The humour of this ludicrous narrative conſiſts in an enumeration of many ſluttiſh circumſtances that attended the brewing, and a deſcription of ſeveral perſons of both ſexes, of various characters, as travellers, tinkers, ſervant-wenches, farmers' wives, and many others, whom the deſire of Elynour's filthy beverage had drawn from different parts of the country; of her ale they are ſo eager to drink, that many for want of money bring their houſhold furniture, ſkillets, pots, meal, ſalt, garments, working-tools, wheel-barrows, ſpinning-wheels, and a hundred other things. This numerous reſort produces drunkenneſs and a quarrel, and thus ends Skelton's poem the Tunnyng of Elynour Rummyng.

Of his talent for ſatire the ſame author has given an example in the following verſes, which becauſe they are characteriſtic of an ignorant ſinging-man, a contemporary of his, are here inſerted at length.

Skelton Laureate againſt a comely Coyſtrowne, that curiouſly chauntyd and carryſhly cowntred and madly in his Muſikes mokhyſhly made, agaynſt the ix Muſis of politike Poems and Poettys matriculat.

Of all nacyons under the Heuyn,
Theſe frantyke foolys I hate moſt of all,
For though they ſtumble in the ſymnes ſeuyn,
In peuyſhnes yet they ſnapper and fall,
Which men the vij deadly ſins call,
This peuyſh proud this prender geſt,
When he is well yet can he not reſt.

A ſwete ſuger loſe and ſowre bayards bun
Be ſumdele lyke in forme and ſhap,
The one for a duke the other for a dun;
A maunchet for Morell thereon to ſnap,
His hart is to lyp to haue any hap,
But for in his gamut carp that he can,
To Jak wold be a Jentylman.

Wyth

Wyth hey troly loly, lo whip here Jak,
Alumbek sodyldym syllorym ben,
Curyowsly he can both counter and knak,
Of Martin Swart, and all hys mery men,
Lord how Perkyn is proud of his Pohen,
But ask wher he fyndyth among his monacords
An holy-water-clark a ruler of lordes.

He cannot fynd it in rule nor in space,
He solfyth to haute, hys trybyll is to hy,
He braggyth of his byrth that borne was full bace,
Hys musyk withoute mesure, to sharp is his my *,
He trymmyth in his tenor to counter pardy,
His discant is besy, it is without a mene,
To fat is his fantsy, his wyt is to lene.

He tumbryth on a lewde lewte, Roty bulle Joyse †,
Rumbill downe, tumbil downe, hey go now now,
He fumblyth in his fyngering an ugly rude noise,
It seemyth the sobbyng of an old sow;
He wolde be made moch of and he wyst how;
Wele sped in spyndels and tunyng of travellys,
A bungler, a brawler, a pyker of quarellys.

Comely he clappyth a payre of claupcordys,
He whystelyth so swetely he maketh me to swet,
His discant is dashed full of discordes,
A red angry man, but easy to intrete;
An usher of the hall fayn wold I get,
To pointe this proude page a place and a rome,
For Jak wold be a Jentilman that late was a grome.

Jak wold Jet and yet Jill sayd nay,
He counteth in his countenance to check with the best,
A malaperte medler that pryeth for his pray,
In a dysh dare he rush to wrangill and to wrest,
He findeth a proporcyon in his prycke songe,
To drynke at a draught a large and a long,

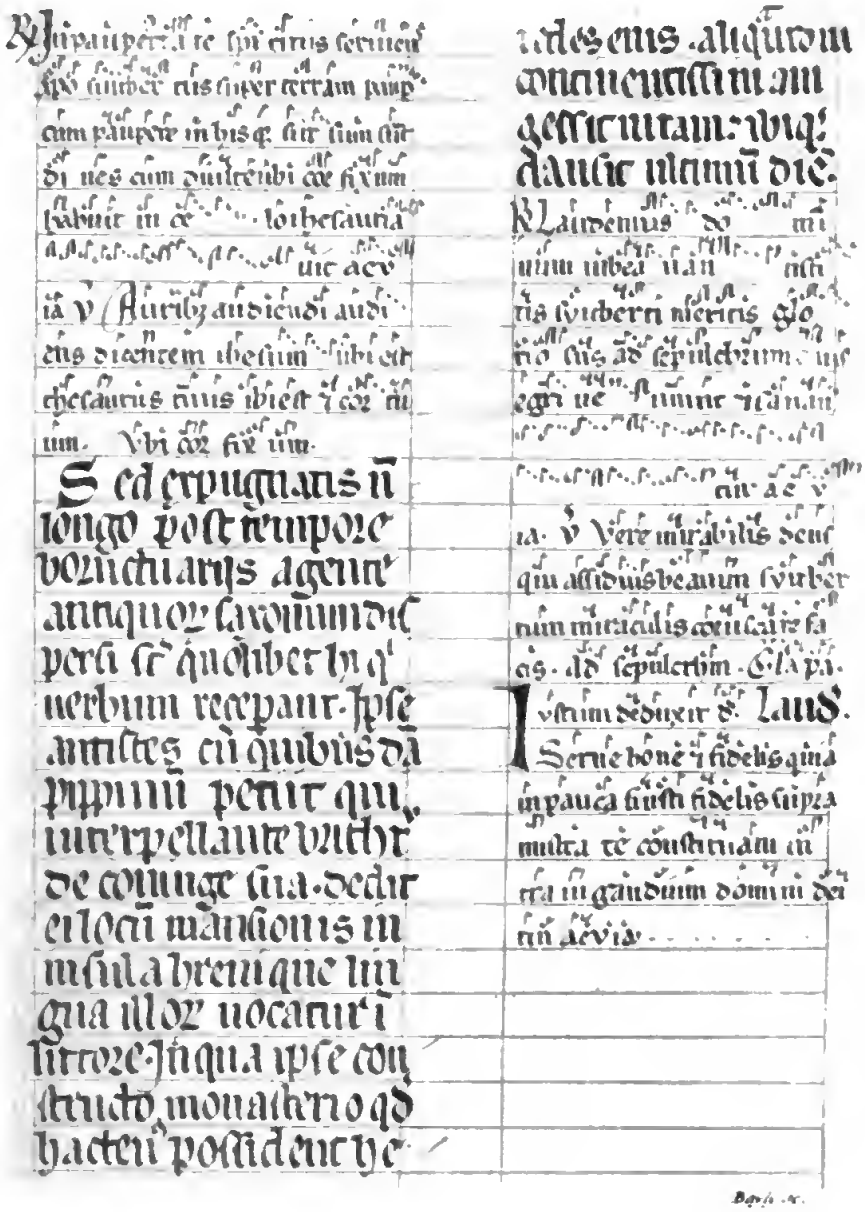
* i. e. The syllable MI used in solmisation. † The initial words of some old song.

Nay iape not with hym, he is no ſmall ſole,
It is a ſolempne ſyre and a ſolayne,
For lordes and ladyes lerne at his ſcole,
He techyth them ſo wyſely to ſolf and to ſayne,
That neither they ſing wel prike-ſong nor plain.
This Doctor Dellias commenſyd in a cart,
A maſter, a mynſtrel, a fydler, a fart.

What though ye can counter Cuſtodi nos,
As wel it becomith you a parych towne clarke
To ſyng Supinitati dedit Ægros,
Yet bere ye not to bold, to braule ne to bark,
At me that medeled nothing with youre wark,
Correct firſt thy ſelfe, walk and be nought,
Deme what you liſt thou knowyſt not my thought.

A prouerbe of old ſay well or be ſtill,
Ye are to unhappy occaſion to fynde,
Uppon me to clater or elſe to ſay yll.
Now have I ſhewyd you part of your proud mind,
Take this in worth the beſt is behind.
Wryten at Croydon by Crowland in the clay,
On Candelmas euyn the Kalendas of May.

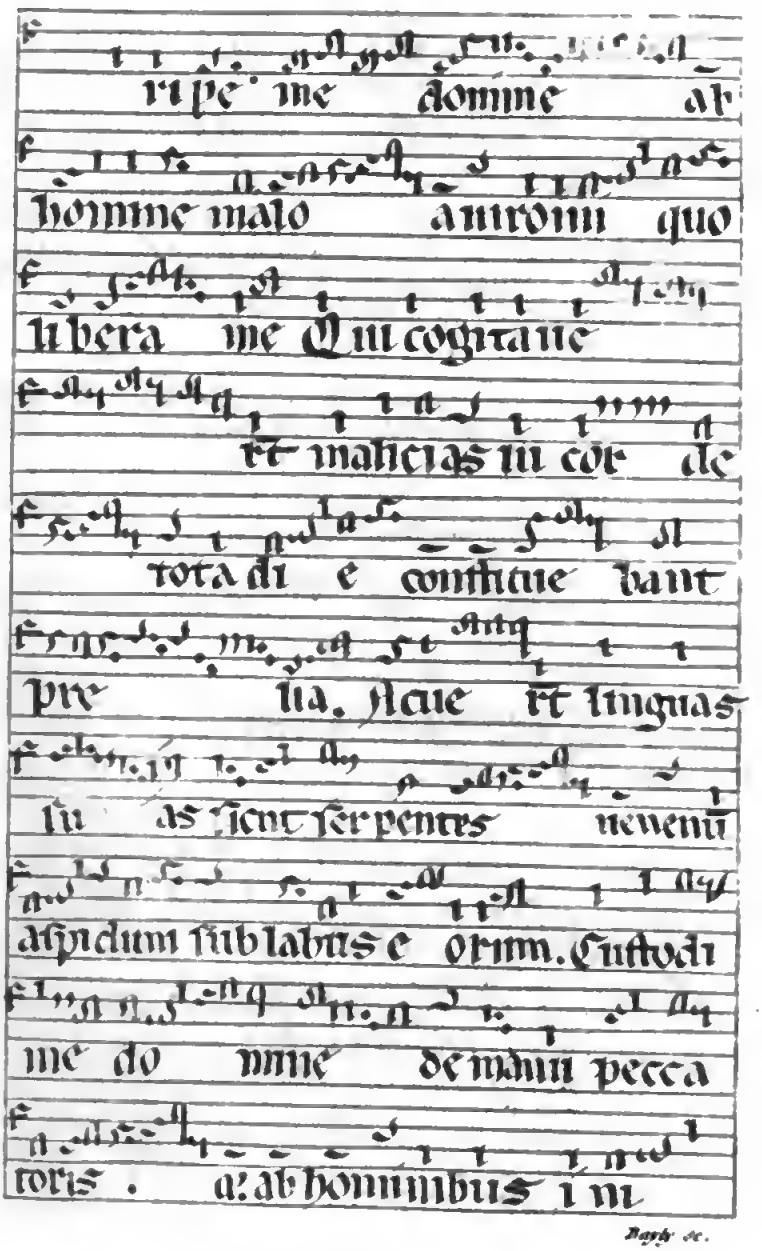
Mention has already been made of the ſervice-books anciently uſed in the churches and chapels of this kingdom, by whom they were generally made, and of the enormous price they bore while copies of them could only be multiplied by writing. This, though a great inconvenience, was not the only one which muſic laboured under, for the characters uſed in muſical notation were for a ſeries of years fluctuating, ſo that they aſſumed a new form in every century, and can hardly be ſaid to have arrived at any degree of ſtability till ſome years after the invention of printing; and it will ſurprize the reader to behold, as he may in the ſpecimens of notation here given, the multifold variation of the muſical characters between the eleventh century, when they were invented by Guido, and the fifteenth, when, with a few exceptions in the practice of the German printers, they were finally ſettled.



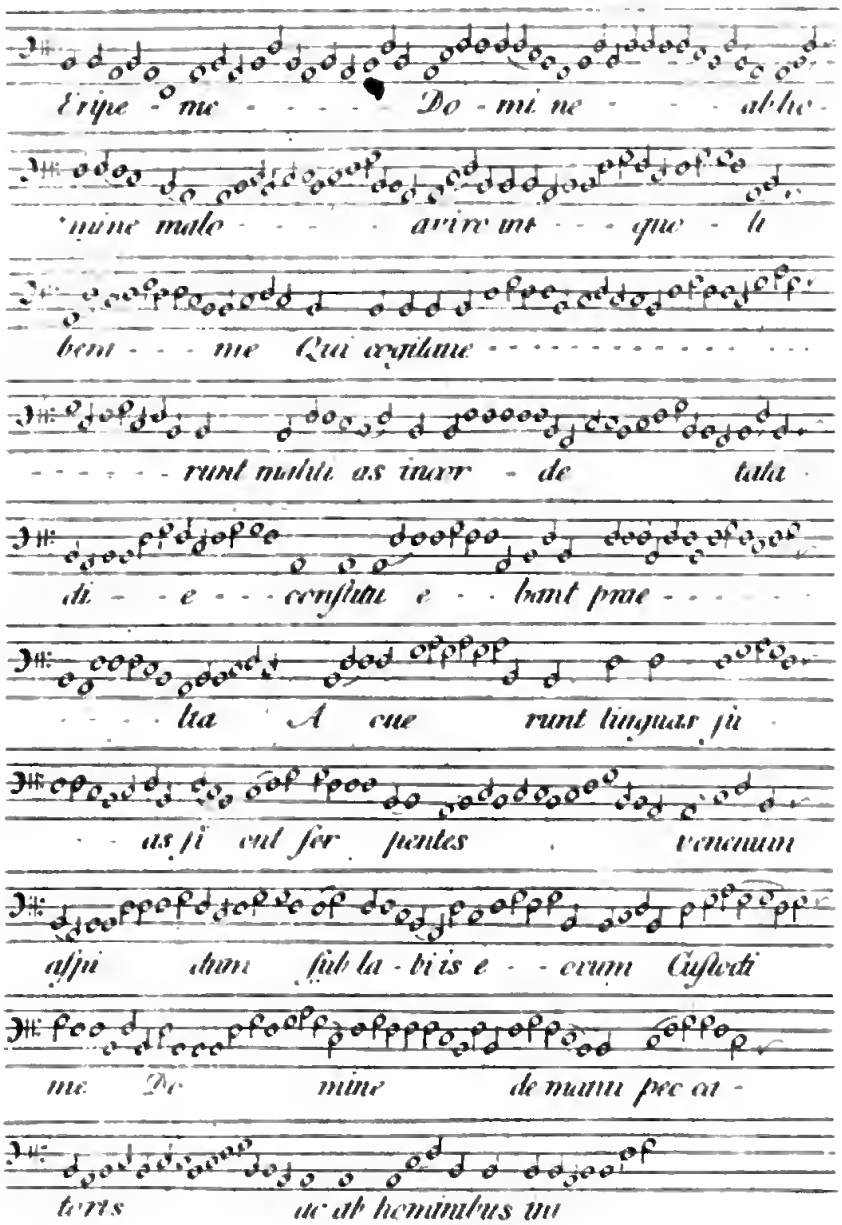
Responsorium. In paupertate spiritus seruiens Christo Suitber-tus, super terram pauper cum paupere in his quae sur-sum sunt diues cum diuite, vbi cor fixum habuit in coe-lo thesauria . . . . . uit. Ae-uia. Versiculus. Auribus audiendi audi-ens dicentem Iesum, vbi est thesaurus tu-us ibi est et cor tu-um. Vbi cor fi-xum.

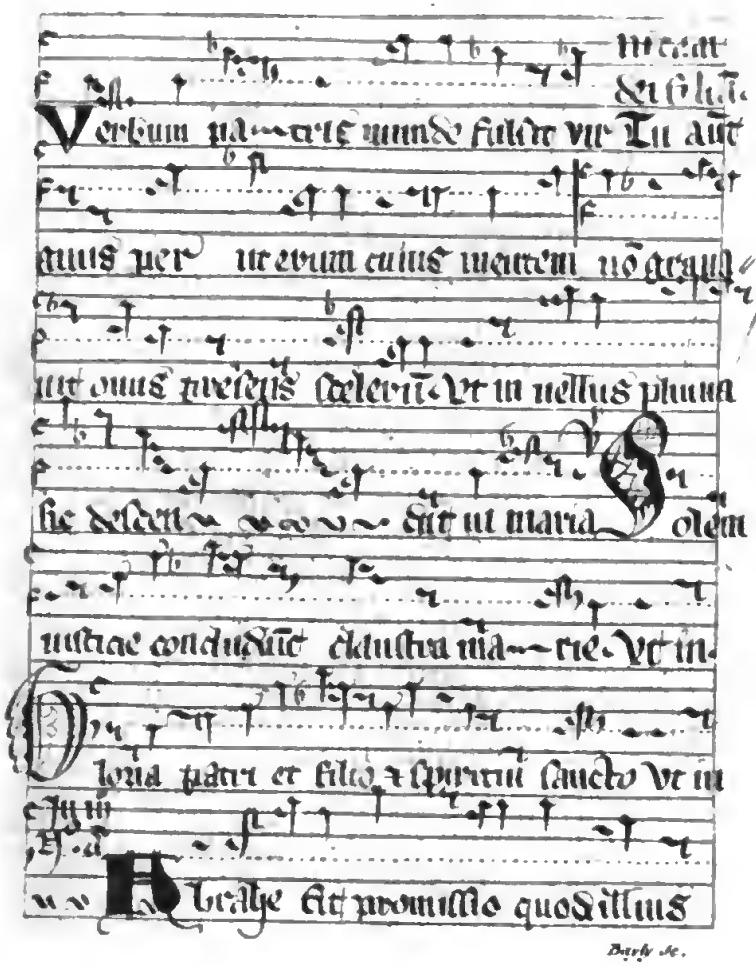
Sed expugnatis non longo post tempore Boructuariis a gente antiquorum Saxonum dispersi sunt quolibet hi qui uerbum receperant. Ipse antistes cum quibusdam Pippinum petit, qui interpellante Brithtrude coniuge sua, dedit ei locum mansionis in insula Hreni quae lingua illorum uocatur in littore. In qua ipse constructo monasterio quod hactenus possident heredes eius aliquamdiu continentissimam gessit uitam, ibique clausit ultimum diem.

Responsorium. Laudemus Do-mi-num in be-a-ti Suitber-ti me-ri-tis glo-ri-o-sus ad-se pul-chrum e-ius aegri-ue-ni-unt et sa-nan-tur. Ae-uia. Versiculus. Vere mira-bilis Deus, qui assi-du-is be-atum Suitbertum miraculis coru scare fa-cis. Ad se pul-chrum. Gloria patri. Iustum deduxit Dominus. Laudes. Serue bone et fi-delis, quia in pauca fu-isti fi-delis, supra mul-ta te constituam, in-tra in gaudi-um Domini De-i tui. Ae-uia. . . . . .

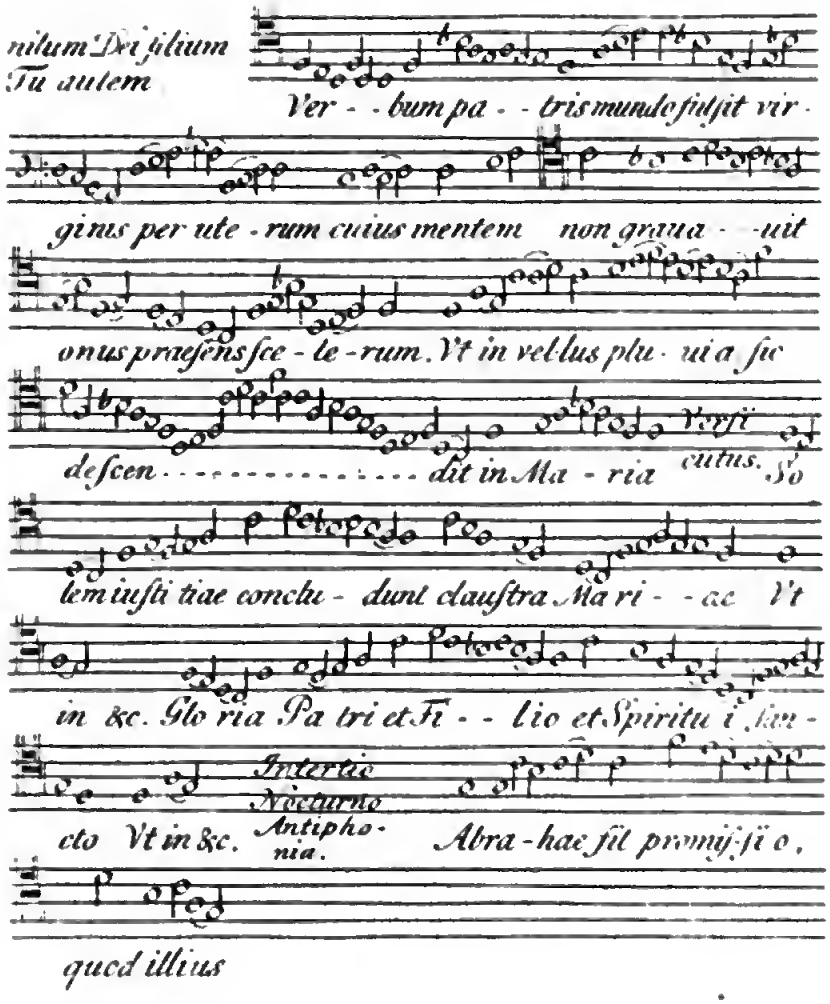

ripe me domine ab
homine malo a uiroui quo
libera me Qui cogitaue
rt malicias in cor de
tota di e constitue bant
pre lia. Acue rt linguas
su as sicut serpentes uenenū
aspidum sub labiis e orum. Custodi
me do mine de manu pecca
toris. a: ab hominibus i ni

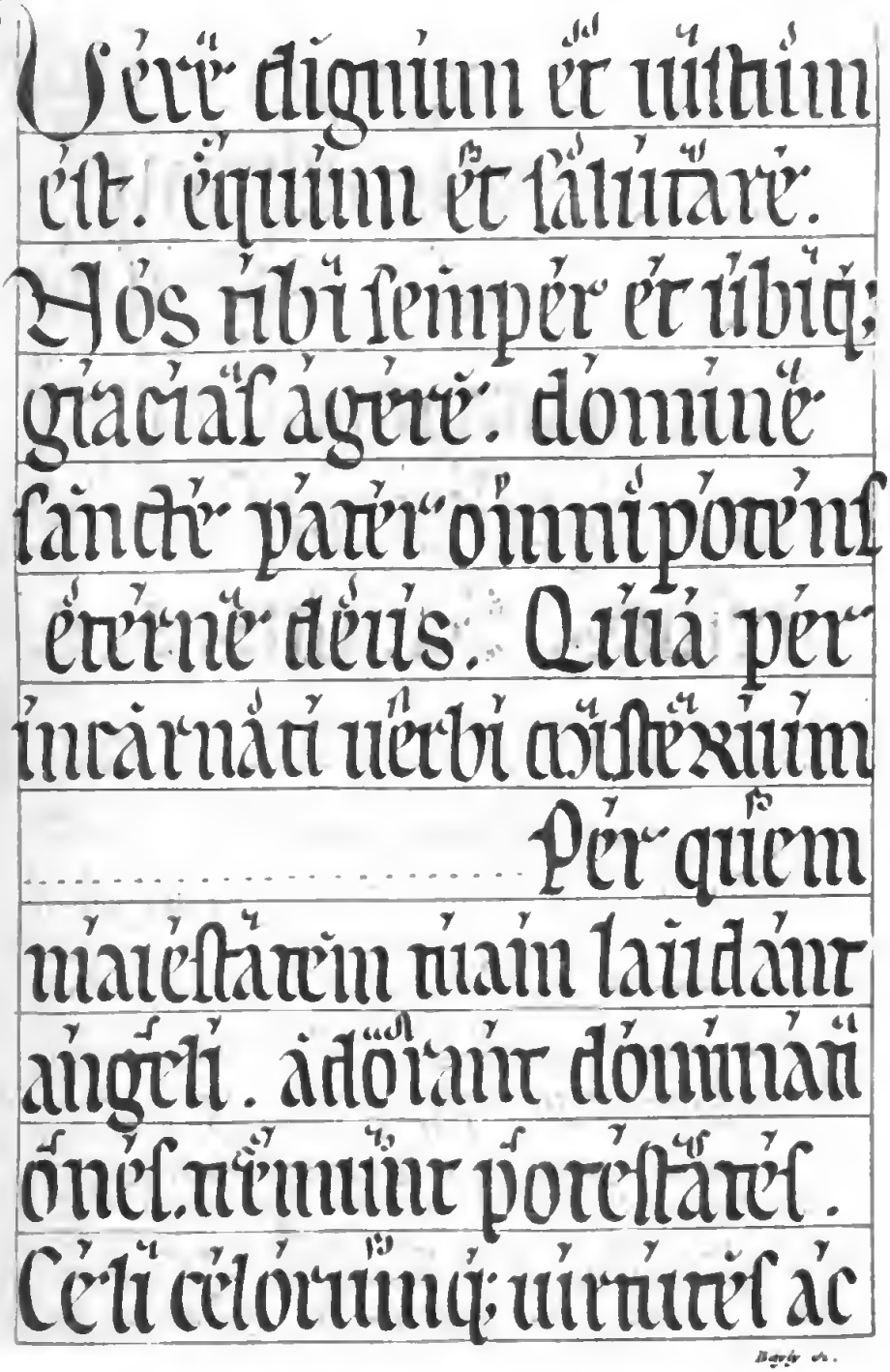
Bayly sc.


Eripe - me - - - - Do - mi ne - - - ab ho -
mine malo - - - - avire mi - - - quo - li
bem - - - me Qui cogitaue - - - - - - - - - - - - - - -
- - - - - - runt malitias incor - de tota -
di - - e - - - constitu e - - bant prae - - - - - -
- - - - lia A cue runt linguas su -
- - as si cut ser pentes venenum
aspi dum sub la - bi is e - - orum Custodi
me Do mine de manu pec ca -
toris ac ab hominibus ini


Verbum pa-tris mundo fulsit vir Tu aut
guis per ut erum cuius mentem nō grauauit
onus presens scelerū. Vt in uellus pluuia
sic descen-dit in maria Solem
iusticie concludunt claustra ma-rie. Vt in
Gloria patri et filio et spiritui sancto Vt in
Abrahe fit promissio quod illius

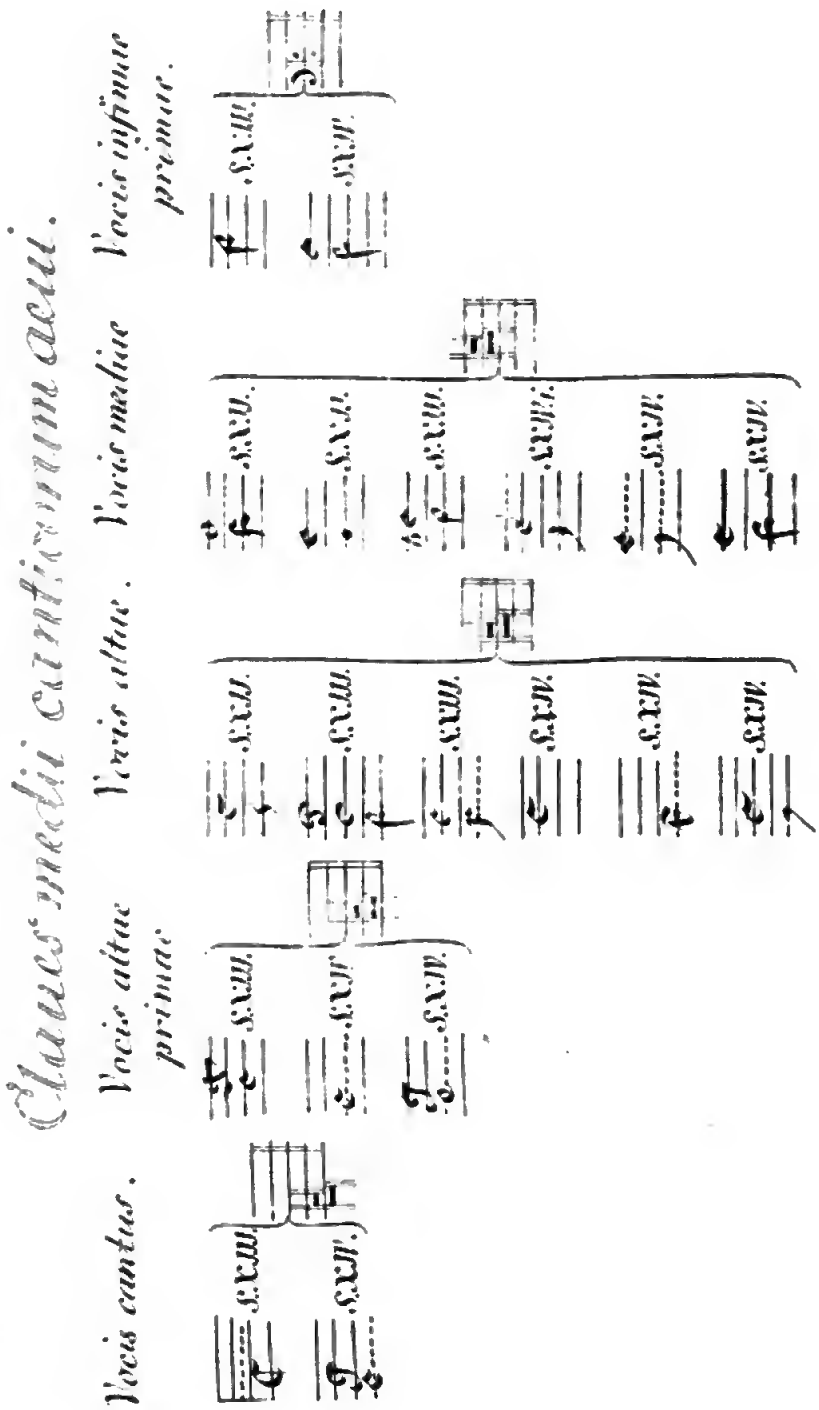
Barly sc.


nilum Dei filium
Tu autem
Ver - - bum pa - - tris mundo fulsit vir -
ginis per ute - rum cuius mentem non graua - - uit
onus praesens sce - le - rum. Vt in vel lus plu - ui a sic
descen - - - - - - - - - - - - - - dit in Ma - ria
Versi cutus. So
lem iusti tiae conclu - dunt claustra Ma ri - - ae Vt
in &c. Glo ria Pa tri et Fi - - lio et Spiritu i san -
cto Vt in &c.
Intertio Nocturno Antiphonia.
Abra - hae fit promis - si o,
quod illius


Vere dignum et iustum
est. equum et salutare.
Nos tibi semper et ubique
gratias agere. domine
sancte pater omnipotens
eterne deus. Quia per
incarnati verbi mysterium
Per quem
maiestatem tuam laudant
angeli. adorant dominationes
tremunt potestates.
Celi celorumque virtutes ac

beata seraphyn socia exul-
tatione concelebrant.
Cum quibus et nostras uo-
ces ut admitti iubeas depre-
camur. supplici confessione
dicentes. Sanctus. s. s.

Uere dignum et iustum est, aequum et salutare. Nos tibi semper et ubique gratias agere, domine sancte pater omnipotens aeterne Deus. Quia per incarnati uerbi mi[illegible] ..... Per quem maiestatem tuam laudant angeli, adorant dominationes, tremunt potestates. Caeli caelorumque uirtutes ac beata Seraphim socia [illegible] concelebrant. Cum quibus et nostras uoces ut admitti iubeas deprecamur supplici confessione dicentes: Sanctus, sanctus, s. s.



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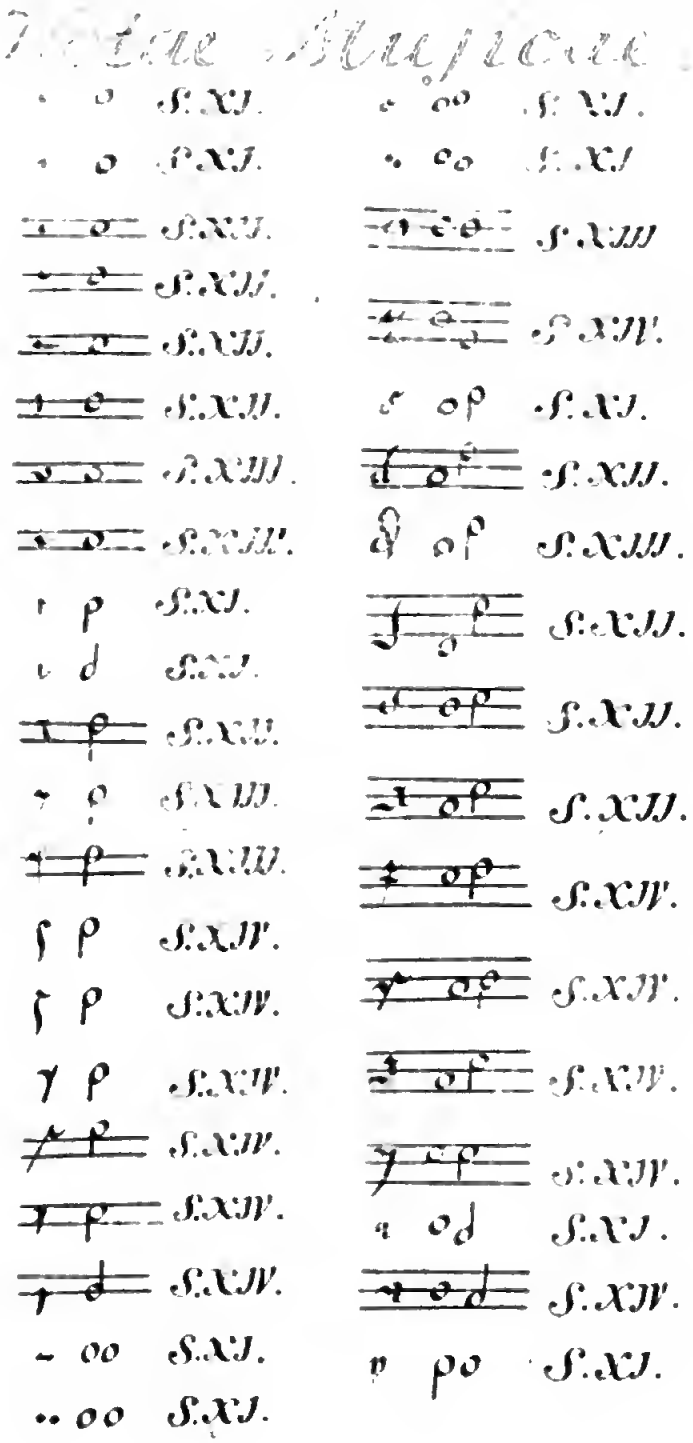
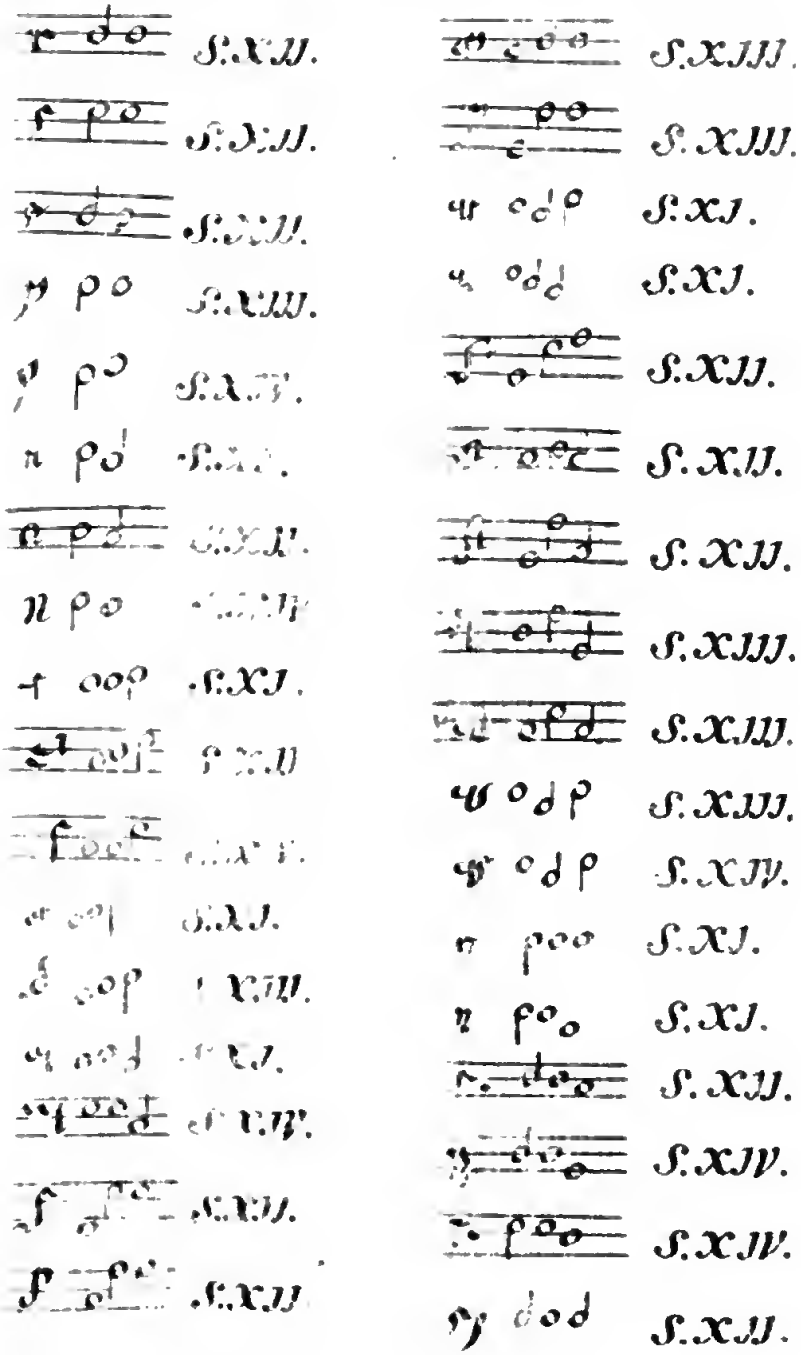


Notæ Musicæ.


S.XJJ.
S.XJJ.
S.XJJ.
S.XJJJ.
S.XJ.
S.XJ.
S.XJJ.
S.XJJ.
S.XJJJ.
S.XJJJ.
S.XJJJ.
S.XJV.
S.XJ.
S.XJ.
S.XJJ.
S.XJV.
S.XJV.
S.XJJ.

Upon the foregoing ſpecimens it is to be remarked, that they exhibit a ſeries of characters uſed for the purpoſe of muſical notation from the eleventh century down to the fourteenth, as they are to be found in miſſals, graduals, antiphonaries, and other books of offices adapted to the Romiſh ſervice. With regard to the firſt, 'Paupertate Spiritus,' the muſical characters appear to be ſuch as are ſaid to have been in uſe previous to the invention of the ſtave by Guido, and from the ſmallneſs of the intervals it may be queſtioned whether the notes are intended to ſignify any thing more than certain inflections of the voice, ſo nearly approaching to monotony, that the utterance of them may rather be called reading than ſinging.

The example 'Eripe me Domine' is clearly in another method of notation, for the ſtave of Guido, and alſo the F cliff, are made uſe of in it. With regard to the characters on the lines and ſpaces, they are very different from thoſe points, from the uſe whereof in muſical compoſition the term Contrapunto took its riſe; and ſo little do they reſemble the characters proper to the Cantus Menſurabilis, as deſcribed by Franco, De Handlo, and other writers on that ſubject, that it is not without great difficulty that they can be rendered intelligible. The author from whom this example is taken exhibits it as a ſpecimen of the manner of notation in the twelfth century; it nevertheleſs appears to have continued in practice ſo low down as the ſixteenth, for all the examples in the Margarita Philoſophica of Gregory Reiſch, printed in 1517, are in this character, as are alſo thoſe in the Enchiridion of George Rhaw, the Compendium Muſices of Lampadius, and other works of the like kind, publiſhed about the ſame time.

The ſpecimen 'Verbum Patris' is of the thirteenth century, and as to the form of the characters, differs in ſome reſpects from the former; and here it may be remarked, that the F and C cliffs have each a place in the ſtave, and that the ſtation of the former is marked by a pricked line. Other diſtinctions for the places of the cliffs, namely, by giving the lines a different colour or different degrees of thickneſs, were uſual in the earlier times, and are taken notice of in the preceding volume of this work.

The character in the ſpecimen 'Vere dignum et juſtum' are ſuppoſed to denote the inflections of the voice in reading.

The plate page 51 ſhews the different forms of the cliffs, and their gradual deviation from their reſpective roots at different periods.

The

The two next ſucceeding plates contain a comprehenſive view of the muſical notes in different ages, with their equivalents in modern characters.

The ſpecimens above exhibited are taken from the Lexicon Diplomaticum of Johannes Ludolphus Walther, publiſhed at Ulm in 1756; they appear to have been extracted from ancient ſervice-books in manuſcript, of which there are very many yet remaining in the public libraries of univerſities and other repoſitories in Europe *. The explanations in modern characters are the reſult of his own labour and learned induſtry, and furniſh the means of rendering into modern characters thoſe barbarous marks and ſignatures uſed by the monks in the notation of their muſic.

CHAP. IV.

THE invention of printing proved an effectual remedy for all the evils ariſing from the inſtability of muſical notation, for beſides that it eaſed the public in the article of expence, it introduced ſuch a ſteady and regular practice as rendered the muſical, an univerſal character.

The firſt eſſays towards muſic-printing were thoſe examples which occur in the works of Franchinus, printed at Milan; but of theſe it may be obſerved, that the notes therein contained are not printed from letter-preſs types, with a character cut on each, but in maſſes, or from blocks, with a variety of characters engraven thereon. The Germans improved upon this practice, and the art of printing muſic with letter-preſs types appears to have arrived at great perfection among them by the year 1500.

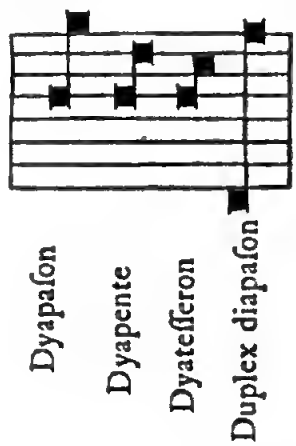
Mattheſon, in his Volkomenen Capelmeiſter, pag. 58, relates that Jaques De Sanleques, a man who had arrived to play exquiſitely on all inſtruments, without the leaſt inſtruction, was the firſt who taught the art of making muſic-types, and the method of printing from them, in France; and that he died in the year 1660, at the

* One of the fineſt of the kind, perhaps in the world, is the Liber Regalis, containing, among other things, the religious ceremonial of the coronation of Richard II. and his queen, with the muſical notes to the offices. This curious MS. was originally intended for the uſe of the high-altar in Weſtminſter-abbey, and is now in the library of that church.

age

age of forty-ſix, having precipitated his death by exceſſive ſtudy and application. This account of the introduction of muſical printing types into France can never be true; for the Pſalms and other works of Claude Le Jeune, which were publiſhed at Paris by Pierre Ballard before Sanleques was born, that is to ſay in 1603 and 1606, are a demonſtration to the contrary; and, to judge from the exquiſite beauty and elegance of the characters, and the many elegant ornaments and ingenious devices for the initial letters, it ſeems that the French had in this kind of printing greatly the advantage of their neighbours.

In England the progreſs of this art was comparatively ſlow, for in the Polychronicon * of Ranulph Higden, tranſlated by Treviſa, and printed by Wynken de Worde, at Weſtminſter in 1495, are the following muſical characters, which Mr. Ames with good reaſon ſuppoſes to be the firſt of the kind printed in England.



Grafton improved upon theſe characters in the book publiſhed by him in 1550, entitled, The Book of Common Prayer noted, which was compoſed by John Marbeck organiſt of Windſor, and contains the rudiments of our preſent cathedral ſervice; theſe, in the opinion of the printer, ſtood ſo much in need of explanation, that he has inſerted the following memorandum concerning them.

* Thoſe who do not know that the Polychronicon is a multifarious hiſtory of events without order or connexion, will wonder how theſe characters could find a place in it, but it is thus accounted for: the author relates the diſcovery of the conſonances by Pythagoras, and to illuſtrate his narration gives a type of them in the form above deſcribed.

'It

'In this booke is conteyned so much of the order of Common Prayer 'as is to be sung in churches, wherein are used only these iiii sortes 'of notes,

'The first note is a strene note, and is a breve; the second is a square 'note, and is a sempbreve; the iii a pryke, and is a mynymme. And 'when there is a pryke by the square note, that pryke is halfe as 'muche as the note that goeth before it. The iiii is a close, and is 'only used at the end of a verse.'

These characters were considerably improved by the industrious John Day, who in 1560 published the church-service in four and three parts, to be sung at the morning, communion, and evening prayer, and in 1562 the whole book of Psalms, collected into English metre by Sternhold, Hopkins, and others, with apt notes to sing them withal, and by Thomas Vautrollier, who in 1575 published the Cantiones of Tallis and Bird under a patent of queen Elizabeth to the authors, the first of the kind *. The succeeding music-printers to Vautrollier and Day were Thomas Este, who for some reasons not now to be guessed at, changed his name to Snodham *, John Windet, William Barley, and others, who were the assignees of Bird and Morley, under the patents respectively granted to them for the sole printing of music. These men followed the practice of the foreign printers, but made no improvement at all in the art, nor was any made till the time of John Playford, who lived in the reign of Charles II.

In what manner, and from what motives music was first introduced into the church-service has already been mentioned; and in the account given of that matter it has been shewn that the practice of antiphonal singing took its rise in the churches of the East, namely, those of Antioch, Cesaræa, and Constantinople; that the Greek fathers, St. Basil and St. Chrysostom, were the original institutors of choral service in their respective churches; that St. Ambrose introduced it into his church at Milan; that from thence it passed to Rome, from whence it was propagated and established in France, Germany, Britain, and, in short, throughout the West: and, to speak more particularly, that Damasus ordained the alternate singing

* Ames's Typographical Antiquities, pag. 335.

of the Pſalms, together with the Gloria Patri, and Alleluja; in 384, Siricius, the anthem; in 507, Symmachus, the Gloria in Excelſis; that in 590 Gregory the Great reformed the Cantus Ambroſianus, and eſtabliſhed that known by his name; and that about the year 660 Vitalianus completed the inſtitution by joining to the melody of the voice the harmony of the organ.

From this deduction of the riſe and progreſs of muſic in cathedral worſhip, it may ſeem that the introduction of muſic into the church was attended with little difficulty. But the caſe was far otherwiſe; fortunately for the ſcience, the above-mentioned fathers were ſkilled in it, and their zeal co-operating with their authority, enabled them to procure it admittance into the church; but there were then, as there have been at all times, men, who either having no ear, were inſenſible to the effects of harmony, or who conceiving that all ſuch adventitious aids to devotion were at leaſt unneceſſary, if not ſinful, laboured with all their might to procure the excluſion of muſic of every kind from the church, and to reſtore the ſervice to that original plainneſs and ſimplicity, which they conceived to be its perfection.

And firſt St. Auſtin, whoſe ſuffrage is even at this day cited in favour of choral muſic; although ſpeaking of the introduction of antiphonal ſinging into the church of Milan, at which he was preſent, thus pathetically expreſſes himſelf: 'How abundantly did I weep 'before God to hear thoſe hymns of thine; being touched to the 'quick by the voices of thy ſweet church ſong! The voices flowed 'into my ears, and thy truth pleaſingly diſtilled into my heart, 'which cauſed the affections of my devotion to overflow, and my 'tears to run over, and happy did I find myſelf therein.'

Yet this very St. Auſtin having reaſon to ſuſpect that he had miſtaken the natural workings of his paſſions for the fervent operations of a vigorous devotion, cenſures himſelf ſeverely for being ſo moved with ſenſual delight in divine worſhip, and heartily bleſſes God for being delivered from that ſnare. He withal declares that he often wiſhed that the melodious ſinging of David's Pſalter with ſo much art were moved from his and the churches ears; and that he thought the method which he had often heard was obſerved by Athanaſius, biſhop of Alexandria, was the ſafeſt, who cauſed him that red the Pſalm to uſe ſo little variation of the voice, that he ſeemed

ed rather to pronounce than ſing *. And elſewhere he declares that the ſame manner of ſinging as was uſed in Alexandria prevailed throughout all Africa †.

St. Jerome, though a friend to magnificence in divine worſhip, ſeems to more than hint a diſlike of artificial ſinging in the church, when he ſays, 'That we are not like tragedians to gargle the throat 'with ſweet modulation, that our theatrical tunes and ſongs may be 'heard in the church, but we are to ſing with reverence ‡.'

Iſidore of Sevil, though a writer on muſic, and as ſuch mentioned in the account herein before given of writers on the ſcience, ſays, that the ſinging of the primitive Chriſtians was attended with ſo ſmall a variation of the voice, that it differed very little from reading; and as for that pompous manner of ſinging, which a little before his time had been introduced into the weſtern church, he ſays it was brought in for the ſake of thoſe who were carnal, and not on their account who were ſpiritual, that thoſe who were not affected by words might be charmed by the ſweetneſs of the harmony ¶.

Rabanus Maurus, another muſical writer, and a diſciple of the famous Alcuin, freely declares himſelf againſt the uſe of muſical artifice and theatrical ſinging in the worſhip of God, and is only for ſuch muſic as may move compunction, and be clearly underſtood by the hearers ‖.

Thomas Aquinas, univerſally reputed the ableſt and moſt judicious of the ſchoolmen, declares againſt the uſe of inſtruments in divine worſhip, which, together with the pompous ſervice of the choir, he intimates are Judaical. He ſays that 'muſical inſtruments do 'more ſtir up the mind to delight, than frame it to a religious diſ-'poſition.' He indeed allows that 'under the law ſuch ſenſitive aids 'might be needful, as they were types or figures of ſomething elſe; 'but that under the goſpel diſpenſation he ſees no reaſon or uſe for 'them §.'

And, to come nearer our own times, Cornelius Agrippa, though a ſceptic in moſt of the ſubjects which he has written on, declaims with great vehemence againſt cathedral muſic, which he ſays is 'ſo licentious, 'that the divine offices, holy myſteries, and prayers are chanted by a

* Confeſſ. lib. X. cap. 33. † Epiſt. 119. ‡ Epiſt. ad Ruſticum.
¶ De Eccl. Off. lib. I. cap. 5. ‖ De Inſtitut. Cleric. lib. II. cap. 48.
§ In. 21. Qu. 91. a. 2. 4.

'company of wanton muſicians, hired with great ſums of money, 'not to edify the underſtanding, but to tickle the ears of their au- 'ditory. The church,' he adds, 'is filled with noiſe and clamour, 'the boys whining the deſcant, while ſome bellow the tenor, and 'others bark the counterpoint; others again ſqueak the treble, 'while others grunt the baſs; and they all contrive ſo, that though 'a great variety of ſounds is heard, neither ſentences, nor even 'words can be underſtood *.'

Eraſmus, who, as having been while a boy a choriſter, might be reaſonably ſuppoſed to entertain a prejudice rather in favour of muſic than againſt it, has a paſſage to this purpoſe: 'There is, ſays he, a 'kind of muſic brought into divine worſhip which hinders people 'from diſtinctly underſtanding a word that is ſaid; nor have the 'ſingers any leiſure to mind what they ſing; nor can the vulgar 'hear any thing but an empty ſound, which delightfully glides into 'their ears. What notions, ſays he, have they of Chriſt, who think 'he is pleaſed with ſuch a noiſe?'

And in another place he thus complains: 'We have brought a 'tedious and capricious kind of muſic into the houſe of God, a tu- 'multous noiſe of different voices, ſuch as I think was never heard 'in the theatres either of the Greeks or Romans, for the keeping up 'whereof whole flocks of boys are maintained at a great expence, 'whoſe time is ſpent in learning ſuch gibble-gabble, while they are 'taught nothing that is either good or uſeful. Whole troops of lazy 'lubbers are alſo maintained ſolely for the ſame purpoſe; at ſuch an 'expence is the church for a thing that is peſtiferous.' Whereupon he expreſſes a wiſh 'that it were exactly calculated how many poor 'men might be relieved and maintained out of the ſalaries of theſe 'ſingers:' and concludes with a reflection on the Engliſh for their fondneſs of this kind for ſervice †.

Zuinglius, notwithſtanding he was a lover of muſic, ſpeaking of the eccleſiaſtical chanting, ſays, that that 'and the roaring in the 'churches, ſcarce underſtood by the prieſts themſelves, are a fooliſh 'and vain abuſe, and a moſt pernicious hindrance to piety ‡.'

But leſt the ſuffrage of Zuinglius and Calvin, who ſpeaks much in the ſame manner, ſhould be thought exceptionable, it may not be amiſs to produce that of cardinal Cajetan, who, though a great ene-

* De Vanitate et Incertudine Scientiarum, cap. 17. † Comment. on 1 Corinth. xiv. 19.
‡ Zuinglii Act. Diſp. pag. 106.

my

my to the reformers, agrees with them in declaring that it may be eaſily gathered from 1 Corinthians xiv. that it is much more agreeable to the apoſtle's mind that the ſacred offices ſhould be diſtinctly recited and intelligibly performed in the church, without muſical and artificial harmony, than ſo managed, as that with the noiſe of organs and the clamourous diviſions, and abſurd repetitions of affected fingers, which ſeem as it were deviſed on purpoſe to darken the ſenſe, the auditors ſhould be ſo confounded as that no one ſhould be able to underſtand what was ſung.

Polydore Virgil, though an Italian, and of the Romiſh communion, writes to the ſame purpoſe: 'How, ſays he, the chanters make 'a noiſe in the church, and nothing is heard there but a voice; and 'others who are preſent reſt ſatisfied with the conſent of the cries, 'no way regarding the meaning of the words. And ſo it is, that 'among the multitude all the eſteem of divine worſhip ſeems to rely 'on the chanters, notwithſtanding generally no men are lighter or 'more wicked.' And ſpeaking of the choir ſervice in general, he adds: 'I may ſay that this, and the ceremonies attending it, are for 'the moſt part brought into our worſhip from the old Heathens, who 'were wont to ſacrifice with ſymphony, as Livy, lib. IX. witneſſeth *.'

Lindanus, biſhop of Ruremonde, ſpeaking of the muſicians and ſingers that had poſſeſſed the church after the Reformation, complains that their muſic is nothing but a theatrical confuſion of ſounds, tending rather to avert the minds of the hearers from what is good, than raiſe them to God; and declares that he had often been preſent, and as attentive as he could well be to what was ſung, yet could he hardly underſtand any thing, the whole ſervice was ſo filled with repetitions, and a confuſion of different voices and tones and rude clamours. And thereupon he commends thoſe who had expelled this ſort of muſic out of their churches as a mere human device, and a profane hindrance of divine worſhip †.'

To theſe cenſures of individuals ſome have added that implied in the decree of the council of Trent, made anno 1562, for correcting abuſes in the celebration of the maſs, not diſtinguiſhing between the uſe and the abuſe of the ſubject in queſtion.

Such are the authorities uſually inſiſted on againſt the practice of antiphonal ſinging in cathedral churches, againſt which it might be

* De Invent. Rerum. lib. VI. cap. ii. † Lindan. Panopliæ, lib. V. cap. vii.

object-

objected, that the arguments, if ſuch they may be called, of the ſeveral writers above-mentioned, ſeem leſs calculated to convince the reaſon than to inflame the paſſions of thoſe who ſhould attend to them; that allowing them all their weight, they conclude rather againſt the abuſe of ſinging than the practice itſelf: and that all of thoſe writers who have been thus free in their cenſures of church-muſic, were not ſo well ſkilled in the ſcience as to be juſtifiable for pretending to give any opinion at all about it. Polydore Virgil has never yet been deemed a very reſpectable authority either for facts or opinions; and as to Cornelius Agrippa, the author of a book which the world have long ſtood in doubt whether to approve or condemn, choral ſinging might well ſeem confuſion to him, who was ſo groſsly ignorant in the ſcience of muſic, as not to know the difference between the harmonical and metrical modes, and who has charged the ancients with confuſion in the modes of time, which were not invented till the middle of the eleventh century *.

Againſt the objections of theſe men choral ſervice has been defended by arguments drawn from the practice of the primitive church, and its tendency to edification; theſe are largely inſiſted on by Durandus, cardinal Bona, and others of the liturgical writers. As to the cenſure of the council of Trent, it regarded only the abuſes of church-muſic; for it forbids only the uſe of muſic in churches mixed with laſcivious ſongs, and certain indecencies in the performance of it which the ſingers had given into†; and as it was deſigned to bring it back to that ſtandard of purity from which it had departed, it juſtified the decent and genuine uſe of it, and gave ſuch authority to choral or antiphonal ſinging, that its lawfulneſs and expediency has long ceaſed to be a ſubject of controverſy, except in the reformed churches; and in theſe a diverſity of opinion ſtill remains. The Calviniſts content themſelves with a plain metrical pſalmody, but the Lutheran and epiſcopal churches have a ſolemn muſical ſervice. The original oppugners of that of the church of England were the primitive Puritans; the force of their objections to it is contained in the writings of their champion Thomas Cartwright, in the courſe of the diſciplinarian controverſy; and to theſe Hooker, in his Eccleſiaſtical Polity,

* Corn. Agrippa in loc. citat.

† 'L' uſo delle muſiche nelle chieſe con miſtura di canto, ò ſuono laſcivo, tutte le attioni ſecolari, colloquii profani, ſtrepiti, gridori.' Hiſt. del Concil. Trident. di Pietro Soave, Londra, 1619, pag. 559.

has

has given what many perſons think a ſatisfactory anſwer. The arguments of each are referred to a ſubſequent part of this work.

However, theſe are merely ſpeculative opinions, into which it were to little purpoſe to ſeek either for the cauſes that contributed to the eſtabliſhment of choral muſic, or for the reaſons that influenced thoſe who oppoſed its admiſſion, ſince in their determinations the bulk of mankind are actuated by conſiderations very remote from the reaſonableneſs or propriety of any. The fact is, that the fathers abovementioned, from a perſuaſion of its utility and agreeableneſs to the word of God, laboured to introduce it into the church; and it is no leſs certain, that chiefly on the ſcore of its novelty it met with great oppoſition from the common people; for, not to mention the tumults which the introduction of it occaſioned at Conſtantinople, and the conceſſions which St. Chryſoſtom thereupon made, it appears that when Gregory the Great, in 620, ſent the Cantus Gregorianus into Britain by Auſtin the monk, the clergy were ſo little diſpoſed to receive it, that the endeavours to eſtabliſh it occaſioned the ſlaughter of no fewer than twelve hundred of them at once; and it was not till fifty years after, when Vitalianus ſent Theodore the Greek to fill up the vacant ſee of Canterbury, that the clergy of this iſland could be prevailed on either to celebrate the Paſchal ſolemnity, the preciſe time for which was then a ſubject of great controverſy, or to acquieſce in the admiſſion of cathedral ſervice in the manner required by the Romiſh ritual: nor did they then do it ſo willingly but that the pope about nine years after, found himſelf under the neceſſity of ſending hither the principal ſinger of the church of St. Peter at Rome, who taught the Britons the Roman method of ſinging, ſo that the true era of cathedral muſic in this our land is to be fixed at about the year of our Lord 679.

But in France the buſineſs went on ſtill leſs ſmoothly than in Britain, for which reaſon Adrian taking advantage of the obligation he had conferred on Charlemagne, by making him emperor of the Weſt, ſtipulated with him for the introduction of the Cantus Gregorianus into the Gallic church: the account of this memorable tranſaction is thus given by Baronius. 'In the year 787 the emperor kept his Eaſter with 'pope Adrian at Rome; and in thoſe days of feſtivity there aroſe a 'great contention between the French and Roman ſingers. The 'French pretended to ſing more gravely and decently, the Romans 'more melodiouſly and artificially, and each mightily undervalued the 'other.

'other. The emperor yielded to the pope, and made his own ſervants ſubmit; and thereupon he took back with him Theodore and Benedict, two excellent Roman ſingers, to inſtruct his countrymen. The pope alſo preſented him with the Roman antiphonary, which the emperor promiſed him ſhould be generally uſed throughout his dominions; and upon his return to France he placed one of theſe artiſts in the city of Metz, ordering that the ſingers ſhould from all the cities in France reſort hither to be taught by him the true method of ſinging and playing on the organ *.'

Thus the matter ſtood at about the end of the eighth century, by which time all actual oppoſition to cathedral muſic was pretty well calmed; and, ſaving the objections above-cited, which ſeem rather to apply to the abuſe of it than the practice itſelf, church-muſic may be ſaid to have met with no interruption for upwards of ſeven centuries. On the contrary, during all that period the church of Rome, with a ſedulous application continued its utmoſt endeavours to cultivate it. And from the time that Franchinus became a public profeſſor of the ſcience, the younger clergy betook themſelves with great aſſiduity to the ſtudy of muſic, for which no adequate cauſe can be aſſigned other than that it was looked on as the ready road to eccleſiaſtical preferment.

Nor was it from thoſe popes alone who were ſkilled in, or entertained a paſſion for the ſcience, that muſic received protection; others of them there were, who, influenced by conſiderations merely political, contributed to encourage it; the dignity, the ſplendor, and magnificence of the Roman worſhip ſeemed to demand every aſſiſtance that the arts could afford. All the world knows how much of the perfection which painting has arrived at, is owing to the encouragement given by the church to its profeſſors: Michael Angelo and Raphael were almoſt ſolely employed in adorning the church of St. Peter and the Vatican with ſculptures and ſcripture-hiſtories; and from motives of a ſimilar nature the greateſt encouragements were given to muſicians to devote their ſtudies to that ſpecies of compoſition which is ſuited to the ends of divine worſhip; and to the perfection of this kind of muſic the circumſtances of the times were very fortunate: for notwithſtanding the extreme licence taken by perſons of rank and opulence at Rome, and indeed throughout all Italy, and that, un-

* A circumſtantial account of this event, as related by Durandus and cardinal Baronius, is given vol. I. book IV. chap. 2. of this work.

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bounded love of pleaſure, which even in the fourteenth century had fixed the characteriſtic of Italian manners, it does appear that much of their enjoyment was derived from ſuch public ſpectacles as to the other powers of faſcination add muſic; and that maſquerades, feaſting, and gallantry were with them the principal ſources of ſenſual gratification. The muſical drama, or what is now called the opera, was not then known; the conſequence whereof was, that the church not having then, as now, the ſtage for its competitor, had it in its power to attach the moſt eminent profeſſors of the ſcience to its ſervice, and to render the ſtudies of a whole faculty ſubſervient to its purpoſes.

To this concurrence of circumſtances, and a diſpoſition in thoſe whoſe duty led them to attend to the intereſts of religion, to which may be added that theoretical ſkill in the ſcience, which Franchinus had by his public lectures diſſeminated throughout Italy, are owing the improvements which we find to have been made in the art of practical compoſition by the end of the ſixteenth century. The prodigious havoc and deſtruction which was made in the conventual and other libraries, not only in England, at the diſſolution of monaſteries, but in France and Flanders alſo, in conſequence of thoſe commotions which the reformation of religion occaſioned, have left us but few of thoſe compoſitions from whence a compariſon might be drawn between the church-muſic of the period now ſpoken of, and that of the more early ages; but from the few fragments of the latter now remaining in manuſcript, it appears to be of a very inartificial contexture, and totally void of thoſe excellencies that diſtinguiſh the productions of ſucceeding times. Nor indeed could it poſſibly be otherwiſe while the precepts of the ſcience inculcated nothing more than the doctrine of counterpoint and the nature of the canto fermo, a kind of harmony ſimple and unadorned, and in the performance ſcarcely above the capacities of thoſe who in ſinging had nó other guide than their ear and memory; in ſhort, a ſpecies of muſic that derived not the leaſt advantage from any difference among themſelves in reſpect of the length or duration of the notes, which all men know is an inexhauſtible ſource of variety and delight.

But the aſſigning of different lengths to ſounds, the invention of pauſes or reſts, the eſtabliſhment of metrical laws, and the regulating the motion of a great variety of parts by the tactus or beat, whereby

an union of harmony and metre was effected, were improvements of great importance; from theſe ſprang the invention of fugue and canon, and thoſe infinitely various combinations of tone and time which diſtinguiſh the canto figurato from the canto fermo, or eccleſiaſtical plain-ſong.

The principal motive to theſe improvements was undoubtedly the great encouragement given to ſtudents and profeſſors of muſic by the court of Rome. Thoſe writers, who, to palliate the vices of Leo X. inſiſt on his love of learning, and the patronage afforded by him to the profeſſors of all the finer arts, aſcribe the perfection of muſic among the reſt to his munificence; but in this they are miſtaken; an emulation to promote muſic prevailed at this time throughout Europe, and the temporal princes were not leſs diſpoſed to favour its improvement than even the pontiffs themſelves; our own Henry VIII. not only ſung, but was poſſeſſed of a degree of ſkill in the art of practical compoſition equal to that of many of its ableſt profeſſors, as appears by many of his works now extant. Francis the Firſt of France reckoned Joannes Mouton, his chapel-maſter, and Crequilon among the chief ornaments of his court; and the emperor Charles V. by his bounty to muſicians had drawn many of the moſt celebrated then in Europe to ſettle in Germany and the Low Countries.

Such was the general ſtate of the church-ſervice in Europe in the age immediately preceding the Reformation, at the time whereof it is well known choral muſic underwent a very great change; the nature of this change, and the preciſe difference between the Romiſh and the other reformed churches in this reſpect will beſt appear by a compariſon of their ſeveral offices; nevertheleſs a very curſory view of the Romiſh ritual, particularly of the miſſal, the gradual, and the antiphonary will ſerve to ſhew that the greater part of the ſervice of that church was ſung to muſical notes. In the Antwerp edition of the miſſal, printed MDLXXVIII. conformable to the decree of the council of Trent, the ſuffrages and reſponſes are printed with notes, which are included within a ſtave of four red lines. The offices in uſum Sariſburienſis, as they are termed, contained in the Miſſal, the Manual, the Proceſſional, and other books, nay even thoſe for the conſecration of ſalt, of water, tapers, and aſhes, are in like manner printed with muſical notes. Theſe it muſt be ſuppoſed, as they are for the moſt part extremely plain and ſimple, were intended for common and ordinary occaſions; in ſhort, they are that

that kind of plain-chant which is eaſily retained in the memory, and in which the whole of a congregation might without any diſſonance or confuſion join.

But the ſplendor and magnificence of the Romiſh worſhip is only to be judged of by the manner of celebrating divine ſervice upon great feſtivals, and other ſolemn occaſions, and that too in cathedrals and conventual churches, and in thoſe abbies and monaſteries where either the munificence of the ſtate, or an ample endowment, afforded the means of ſuſtaining the expence of a choir. In theſe caſes the maſs was ſung by a numerous choir, compoſed of men and boys, ſufficiently ſkilled in the practice of choral ſervice, to muſic of a very elaborate and artificial contexture; in the compoſition whereof the ſtrict rules of the tonal melody were diſpenſed with, and the greateſt latitude was allowed for the exerciſe of the powers of invention.

However, this mode of ſolemn ſervice was not reſtrained to cathedral, collegiate, and conventual churches, it was practiſed alſo in the royal and univerſity chapels, and in the domeſtic chapels of the dignitaries of the church, and of the higher orders of nobility. Cavendiſh, in his life of cardinal Wolſey, relating the order and offices of his houſe and chapel, gives the following account of the latter:

'Now I will declare unto you the officers of his chapel, and ſing-'ing-men of the ſame. Firſt, he had there a dean, a great divine, 'and a man of excellent learning; and a ſubdean, a repeatour of the 'quire, a goſpeller and epiſtoller; of ſinging prieſts ten. A maſter of 'the children. The ſeculars of the chapell, being ſinging-men, 'twelve. Singing children ten, with one ſervant to waite upon the 'children. In the veſtry a yeoman and two grooms; over and be-'ſides other retainers that came thither at principal feaſts. And for 'the furniture of his chapel, it paſſeth my weak capacity to declare 'the number of the coſtly ornaments and rich jewells that were oc-'cupied in the ſame. For I have ſeen in proceſſion about the hall 'forty-four rich copes, beſides the rich candleſticks and other ne-'ceſſary ornaments to the furniture of the ſame.'

Beſides the higher dignitaries of the church, ſuch as the archbiſhop of Canterbury, the biſhops of Durham and Wincheſter, while thoſe biſhopricks were not held in commendam by the cardinal, and perhaps ſome others, whoſe ſtation might require it, there were ſeveral among the principal nobility who ſeemed to emulate Wolſey in this particular, and had the ſolemn choral ſervice performed in the chapels of

their reſpective palaces and houſes. One of theſe was the earl of Northumberland, whoſe great poſſeſſions and ample juriſdiction ſeem to have been adequate to, and to warrant every degree of magnificence under that of a king; for it appears that at the ſeat of the earl of Northumberland, contemporary with Wolſey, there was a chapel, in which, to judge from the number and qualifications of the perſons retained for that purpoſe, it ſhould ſeem that choral ſervice was performed with the ſame degree of ſolemnity as in cathedral and conventual churches. The evidence of this fact is contained in an ancient manuſcript of the Percy family, purporting to be the regulations and eſtabliſhment of the houſhold of Henry Algernon Percy, the fifth earl of Northumberland, at his caſtles of Wreſill and Lekingfield in Yorkſhire, begun anno domini MDXII. By this it appears that the earl had his dean and ſubdean of the chapel, a goſpeller and piſtoler, gentlemen and children of the chapel, an organiſt, and, in ſhort, the ſame officers and retainers as were employed in the royal and other chapels; and as to their number, it appears by the following entries in the manuſcript above referred to.

'Gentyllmen and Childeryn of the Chapell.

'Item. Gentyllmen and childryn of the chapell xiiij, viz. gentyllmen of the chapell viii, viz. ij baſſys, ij tenors, and iiij countertenours—yoman or grome of the veſtry j—childeryn of the chapell v, viz. ij tribills and iij meanys—xiiij.

'Gentilmen of the chapel ix, viz. the maiſter of the childre j—tenors ij—countertenors iiij—the piſtoler j—and oone for the orgayns—childer of the chapell vj.'

The wages of the dean, the gentlemen, and the children of the chapel, are thus aſcertained.

'The dean of the chapel iiij l. if he have it in houſholde and not by patentt *.

'Gentillmen of the chapel x, as to ſay two at x marc a pece—three at iiij l. a pece—two at v marc a pece—oone at xls.—and oone at xxs. viz. ij baſſys, ij tenors, and vj countertenors—childeryn of the chapell vj, after xxv s. the pece.

* The wages of the dean, conſidering the dignity of his ſtation, ſeem greatly diſproportionate to thoſe of the gentlemen of the chapel, two of whom are aſſigned ten marks, or 6l. 13s. 4d. a-piece: what was the difference between having the office in houſhold and by patent does not appear; if it could be aſcertained it might account for this ſeeming inequality.

'The

'The gentlemen ande childrin of my lordis chapell whiche be not 'appointid to uttend at no tyme, but oonely in exerciſing of Goddis 'ſervice in the chappell daily at Mattins, Lady-Maſs, Highe-Maſs, 'Even-ſonge, and Complynge.

'Gentlemen of my lordis chappell.

'Furſt. A baſs.
'Item. A ſeconde baſs.
'Item. The thirde baſs.
'Item. A maiſter of the childer, a countertenor.
'Item. A ſeconde countertenour.
'Item. A thirde countertenour.
'Item. A iiijth countertenour.
'Item. A ſtanding tenour.
'Item. A ſeconde ſtanding tenour.
'Item. A iijd ſtandyng tenour.
'Item. A fourth ſtanding tenour.

'Childrin of my lordis chappell.

'Item. The fyrſt child a trible
'Item. The ijd child a trible.
'Item. The iijd child a trible.
'Item. The iiijth child a ſecond trible.
'Item. The vth child a ſecond trible.
'Item. The vjth child a ſecond trible.

'The noumbre of thois parſons as childrin of my lordis chap-'pel vj.'

The wages or ſtipends ſeverally aſſigned to the gentlemen and children of the above eſtabliſhment have already been mentioned; proviſion was alſo made for their maintenance in this noble family, as appears by the following articles reſpecting their diet.

'Braikfaſt in Lent for ij meas [meſs] of gentilmen o' th' chapel, 'and a meas of childeryn, iij loofs of brede, a gallon dimid [half] of 'bere, and iij peces of ſalt fiſh or ells, iiij white herryng to a meas— 'iij.'

And in another place their ordinary breakfaſt is directed to be 'iij loif of houſhold bred, a gallon dimid of bere, and iij peces of 'beif boylid.—j

'——Braik-

'—— Braikfaſts for ij meas of gentilmen o' th' chappel, and a 'meas of childer, iij loiſs of houſhold breid, a gallon dimid of bere, 'and a pece of ſalt-fiſche.

'Service for iiij meaſe of gentyllmen and childre of the chapell at 'ſuppar upon Tewiſday in the Rogacion days, furſt x gentylmen and 'vj childre of the chapel iiij meas.

'Service for gentylmen and childer o' th' chapell, to every meas a 'loof of bred, a pottell of bere, half a dyſch of buttre, and a pece of 'ſaltt-fiſche, viij dyſchis *.'

Beſides theſe aſſignments, they had alſo liveries of white or wax-lights, of ſagots, and of coals for fewel; proviſion was alſo made for the waſhing of Albes † and ſurplices for the gentlemen and children of

* The regimen of diet preſcribed by the book from which the above extracts are made, was, with a few variations extended to the whole family: the following regulations reſpect the breakfaſts of the earl and the counteſs and their children during Lent:

'Braikfaſt for my lorde and my lady.

'Furſt, a loiſ of brede in trenchors, ij manchetts, a quart of bere, a quart of wyne, ij 'pecys of ſalt-fiſch, vj baconn'd herryng, iiij white herryng, or a diſch of ſproits—j.

'Braikfaſte for my lorde Percy and maiſter Thomas Percy.

'Item, half a loiſ of houſehold brede, a manchet, a potell of bere, a dyſch of butter, 'and a pece of ſalt-fiſh, a dyſch of ſproits, or iij white herrynge—j.

'Braikfaſte for the nurcy for my lady Margaret and maiſter Ingeram Percy.

'Item, a manchet, a quarte of bere, a dyſch of butter, a pece of ſaltfiſch, a dyſch of 'ſproitts, or iij white herryng—j.

And, excepting the ſeaſon of Lent and fiſh-days, the ordinary allowance for this part of the family throughout the year was as follows:

'Braikfaſtis of fleſch days dayly thorowte the yere.

'Braikfaſtis for my lorde and my lady.

'Furſt, a loof of brede in trenchors, ij manchetts, j quart of bere, a quart of wyne, 'half a chyne of muton, or ells a chyne of beif boiled—j.

'Braikfaſtis for my lorde Percy and Mr. Thomas Percy.'

'Item halfe a loiſ of houſeholde breide, a manchet, j potell of bere, a chekynge or 'ells iij mutton bonys boiled—j.

'Braikfaſts for the nurcy for my lady Margaret and Mr. Yngram Percy.

'Item, a manchet, j quarte of bere, and iij mutton bonys boiled.'

The ſyſtem of houſhold œconomy eſtabliſhed in this family muſt be ſuppoſed to correſpond with the practice of the whole kingdom, and enables us to trace the progreſs of refinement, and in ſhort, to form an eſtimate of national manners at two remote periods.

† The Alb is a white linen garment, and is frequently miſtaken for the ſurplice, though the rubric at the end of the firſt liturgy of Edward VI. and alſo that before morning prayer in the ſecond liturgy of the ſame king, has clearly diſtinguiſhed between them; but

the chapel, and alſo of altar-cloths; the times of waſhing them were regulated by the feſtivals that occur in the courſe of the year, and the rate of payment to the launderer was a penny for every three ſurplices. The whole expence of waſhing linen for the chapel as thus aſcertained, was eſtimated at ſeventeen ſhillings and four pence a year, and the amount of the chapel-wages for a year was thirty-five pounds fifteen ſhillings.

'The orderynge of my lordes chapell in the queare at mattyngis, 'maſs, and evynſonge. To ſtonde in ordure as hereafter followeth, 'ſyde for ſyde daily.

'The deane ſide.	'The ſeconde ſide.
'The Deane.	'The Lady-maſſe prieſt.
'The ſubdeane.	'The goſpeller.
'A baſſe.	'A baſſe.
'A tenor.	'A countertenor.
'A countertenor.	'A countertenor.
'A countertenor.	'A tenor.
'A countertenor.	'A countertenor.
	'A tenor.

'The ordurynge of my lordes chappell for the keapinge of our 'Ladyes maſſe thorowte the weike.

'Sonday.	'Monday.
'Maſter of the Childer a coun- 'tertenor.	Maſter of the Childer a Coun- 'tertenor.
'A tenour.	'A countertenour.
'A tenour.	'A counter-tenour.
'A baſſe.	'A tenor.

but as deſcribed by Durandus, Ration. Divin. Officior. lib. III. cap. iii. De Tunica, it is a garment made fit and cloſe to the body, tied round the waiſt of the wearer with a girdle or faſh. In the picture of the communion of St. Jerome by Dominichino, of which there is a fine print by Jacomo Frey, is the figure of a young man kneeling, with a book under his arm, having for his outer garment an alb. The Alb was anciently embroidered with various colours, and ornamented with fringe. See Bingham's Antiquities, book XIII. chap. viii. § 2. Wheatley on the Common Prayer, chap. II. ſect 4.

'Twiſday.

' Twiſday.

' Maſter of the childer a coun-
' tertenour.
' A countertenour.
' A countertenour.
' A tenour.

' Wedynſday.

' Maſter of the childer a coun-
' tertenor.
' A countertenour.
' A tenour.
' A baſſe.

' Thurſdaie.

' Maſter of the childer a coun-
' tertenor.
' A countertenoure.
' A countertenoure.
' A tenoure.

' Fryday.

' Maſter of the childer a coun-
' tertenor.
' A countertenour.
' A countertenour.
' A baſſe.

' Satturday.

' Maſter of the childer a coun-
' tertenor.
' A countertenor.
' A countertenour.
' A tenour.

' Fryday.

' And upon the ſaide Friday
' th'ool chapell, and evry day
' in the weike when my lord
' ſhall be preſent at the ſaide
' maſſe.

' The orduringe for keapinge weikly of the orgayns one after an
' outher as the namys of them hereafter followith weikly.

' The maiſter of the childer, yf he be a player, the firſt weke.
' A countertenor that is a player the ijde weke.
' A tenor that is a player the thirde weike.
' A baſſe that is a player the iiijth weike.
' And every man that is a player to keep his cours weikly.'

CHAP. V.

IT is probable that Wolſey looked upon this eſtabliſhment with a jealous eye. The earl might be ſaid to be his neighbour, at leaſt he lived in the cardinal's dioceſe of York, and ſuch emulation of pontifical magnificence in a layman could hardly be brooked; be that as it may,

may, it is certain that upon the deceaſe of the above-mentioned earl of Northumberland, the cardinal's intention was to deprive his ſucceſſor of the means of continuing the ſolemn ſervice in the family, by requiring of him the books uſed in the chapel of his father: what pretext he could frame for ſuch a demand, or what reaſons, other than the dread of offending him, might induce the young earl to comply with it, it is not eaſy to gueſs, but the books were delivered to him, and the earl had no other reſource than the hope of being able one time or other to ſet up a chapel of his own, which he expreſſes in a letter to one of his friends, yet extant in the Northumberland family, a copy whereof is given below *.

* ' Bedfellowe.

' After my moſt harté recomendacion: thys Monday the iijd off Anguſt I reſevyd hy ' my ſervaunt letters, from yowe beryng datt the xxth day off July, deleveryd unto hym the ' ſayme day, at the kyng's town of Newcaſtell; wherin I do perſeayff my lord cardenalls ' pleaſour ys to have ſuch boks as was in the chapell of my lat lord and fayther, (wos ' ſoll Jheſu pardon) to the accomplyſhement off which at your deſyer I am conſſormable, ' notwithſtandyng I truſt to be abell ons to ſet up a chapell off myne owne, but I pray ' God he may look better upon me than he doth. But methynk I have loſt very moch ' ponderyng yt ys no better regardyd; the occaſion wheroff he ſhall perſeayff.

' Fyrſt, the long lyeng off my treſſorer; with hys very haſty and unkynd words unto ' hym, not on my parte deſervyd.

' Alſo the news of Mr. Manyng, the whych ys blon obroud ouer all Yorkſher; that neyther by the kyng nor by my lord cardenall I am regardyd; and that he wyll tell me at my ' metyng with hym, whan I com unto Yorkſher; whych ſhall be within thys month, God ' wyllyng; but I ffer my words to Mr. Manyng ſhall deſpleas my lord, ffor I wyll be no ' ward.

' Alſo, bedfellow, the payns I tayk and have takyn ſens my comyng hether are not better ' regardyd, but by a ffaterynge hyſhope off Carell [Carliſle] and that fals worm [William ' Worme undermentioned] ſhall be broth [brought] to the meſſery and carffulneſs that I ' am in; and in ſuch ſlanders, that now and my lord cardenall wold, he can not bryng me ' howth [out] thereoff.

* * * * * *

' I ſhall with all ſped ſend up your letrs with the books unto my lords graee, as to ſay, ' iiij anteffonars [antiphonars], ſuch as I thynk wher nat ſeen a gret wyll; v gralls [graduals] ' an ordeorly [ordinal], a manual, viij proſſeſſioners [proceſſionals], and ffor all the reſſidew, they are not worth the ſending, nor ever was occupyed in my lords chapel. And ' alſo I ſhall wryt at this tyme as ye have wylled me.

' Yff my lords graee wyll he ſo good lord unto me as to gyff me lychens [lyeence] to ' put Wyllm Worme within a caſtell of myn off Anwyk in aſſurty, unto the tyme he ' have accomptyed ffor more money reed than ever I reed, I ſhall gyff hys grace ij C.li. ' and a benyffis off a C worth unto his colleyg, with ſuch other thyngs reſerved as his ' [graee] ſhall deſyre; but unto ſuch tyme as myne awdytors hayth takyn aecompt off him: ' wher in, good bedfellow, do your beſt, ffor els he ſhall put us to ſend myſelff, as at owr ' metyng I ſhall ſhow yow.

' And alſo gyff ſecuer credens unto this herer, whom I aſſur yow I have ffonddon a ' marvellous honeſt man as ever I ffownd in my lyff. In haſt at my moneſtary off Hul- ' Park the iijd day of Auguſt. In the owne hand off Yours ever aſſured

' To my bedfellow Arundell. H. NORTHUMBERLAND'

From the foregoing account of the riſe and progreſs of choral muſic, it appears, that notwithſtanding the abuſes that might naturally be ſuppoſed to ariſe from an over zeal to improve and cultivate it, and in ſpite of the arguments and objections from time to time urged againſt it, as a practice tending rather to the injury than the advantage of religion, it not only was capable of maintaining its ground, but by the middle of the ſixteenth century was arrived at great perfection. It farther appears that the objections againſt it, many of which were urged with a view to baniſh muſic, or at leaſt antiphonal ſinging, from the church-ſervice, produced an effect directly the contrary, and were the cauſe of a reformation that conduced to its eſtabliſhment.

For it ſeems the objections againſt choral ſervice had acquired ſuch weight, as to be thought a ſubject worthy the deliberation of the council of Trent, in which aſſembly it was urged as one of the abuſes in the celebration of the maſs, that hymns, ſome of a profane, and others of a laſcivious nature, had crept into the ſervice, and had given great ſcandal to the profeſſors of religion. The abuſes complained of were ſeverally debated in the council, and were reformed by that decree, under which the form of the maſs as now ſettled derives its authority.

It is eaſy to diſcern that by this decree choral ſervice acquired a ſanction which before it wanted: till the time of paſſing it the practice of ſinging in churches reſted ſolely on the arguments drawn from the uſage of the Jews, and the exhortations contained in thoſe paſſages in the epiſtles of St. Paul, which are conſtantly cited to prove it lawful; but this act of the council, which by profeſſing to rectify abuſes, aſſumes and recognizes the practice, is as ſtrong an aſſertion of its lawfulneſs and expediency as could have been contained in the moſt poſitive and explicit declaration.

This reſolution of the council of Trent, an aſſembly, if we may believe ſuch writers as Pallavicini, and others of his communion, the

This earl of Northumberland was Henry Percy, the lover of Anne Boleyn; the perſon to whom the letter is addreſſed was Thomas Arundel, one of the gentlemen of the privy-chamber to cardinal Wolſey. There is another letter from the earl to the ſame perſon relating to Fountain's Abbey in Yorkſhire, in a curious work now publiſhing, Mr. Groſe's Antiquities of England and Wales, Numb. XIII.

moſt

moſt auguſt and awful that ever met for any purpoſe whatever, and acting, as they farther aſſert, under the immediate direction and influence of that ſpirit which Chriſt has ſaid ſhall remain with his church, could hardly fail of exciting a moſt profound veneration for choral muſic in the members of the Romiſh church. Nor did it produce in the leaders of the Reformation that general averſion and abhorrence, which in many other inſtances they diſcovered againſt the determinations of that tribunal, in all human probability the laſt of the kind that the world will ever ſee: on the contrary, the Lutherans in a great meaſure adopted the Romiſh ritual, they too reformed the maſs, and as to the choral ſervice, they retained it, with as much of the ſplendor and magnificence attending it as their particular circumſtances would allow of.

It muſt be confeſſed that the difference between the muſic of the Romiſh and reformed churches is in general very great; but it is to be remarked that ſome of the reformed churches differ more widely from that of Rome than others. The church of England retains ſo much of the ancient antiphonal method of ſinging, as to afford one pretence at leaſt for a ſeparation from it; and as to the Lutheran and Calviniſtic churches, whatever may be their practice at this day, thoſe perſons greatly err who ſuppoſe that at the time of their eſtabliſhment they were both equally averſe to the ceremonies of that of Rome. In ſhort, in the ſeveral hiſtories of the Reformation we may diſcern a manifeſt difference between the conduct of Luther and Calvin with reſpect to the work they were jointly engaged in; the latter of theſe made not only the doctrine but the diſcipline of the church of Rome a ground of his ſeparation from it, and ſeemed to make a direct oppoſition to popery the meaſure of his reformation; accordingly he formed a model of church government ſuited to the exigence of the times; rejected ceremonies, and aboliſhed the maſs, antiphonal ſinging, and, in a word, all choral ſervice, inſtead of which latter he inſtituted a plain metrical pſalmody, ſuch as is now in uſe in moſt of the reformed churches.

But Luther, though a man of a much more iraſcible temper than his fellow-labourer, and who had manifeſted through the whole of his oppoſition to it a dauntleſs intrepidity, was in many inſtances diſpoſed to temporize with the church of Rome; for upon a review

of his conduct it will appear, firſt, that he oppoſed with the utmoſt vehemence the doctrine of indulgences; that he aſſerted not only the poſſibility of ſalvation through faith alone, but maintained that good works without faith were mortal ſins, and yet that he ſubmitted theſe his opinions to the judgment of the Pope, proteſting that he never meant to queſtion his power or that of the church. In the next place he denied the real preſence of Chriſt in the euchariſt, but yet he ſubſtituted in its place that mode of exiſtence called conſubſtantiation, which if not tranſubſtantiation, is not leſs difficult than that to conceive of. Again, although he denied that the maſs is what the church of Rome declares it to be, a propitiatory ſacrifice, and was ſenſible that, according to the primitive uſage, it was to be celebrated in the vulgar tongue, that the people might underſtand it; he in a great meaſure adopted the Romiſh ritual, and with a few variations permitted the celebration of it in the Latin. He allowed alſo of the uſe of crucifixes, though without adoration, in devotion, and of auricular confeſſion, and in general was leſs an enemy to the ſuperſtitious rites and ceremonies of the church of Rome than either Calvin, Zuinglius, or any other of the reformers.

The effect of this diverſity of opinions and conduct are evident in the different rituals of the Lutheran and Caviniſtic churches in Switzerland, France, and the Low Countries; the Pſalms of David were the only part of divine ſervice allowed to be ſung, and this too in a manner ſo ſimple and plain, as that the whole congregation might join in it. The Lutherans, on the contrary, affected in a great meaſure the pomp and magnificence of the Roman worſhip; they adhered to the uſe of the organ and other inſtruments; they had in many of their churches, particularly at Hamburg, Bremen, and Heſſe Caſſel, a precentor and choir of ſingers; and as to their muſic, it was not much leſs curious and artificial in its contexture than that of the church of Rome, which had ſo long been a ground of objection.

Few or none of the authors who have written the hiſtory of the Reformation have been ſo particular as to exhibit a formulary of the Lutheran ſervice. Dr. Ward, in his Lives of the Greſham Profeſſors, ſays 'that the Lutherans ſeem to have gone much the ſame length 'in retaining the ſolemn ſervice as the church of England, though 'with more inſtruments and variety of harmony.' But the truth of the

the matter is, that they went much farther, as appears by a book, which can be conſidered no otherwiſe than as their liturgy, printed about ſeven years after Luther's deceaſe, in folio, with the following title, 'Pſalmodia, hoc eſt, Cantica ſacra veteris eccleſiæ ſelecta. Quo ordine, et melodiis per totius anni curriculum cantari uſitate ſolent in templis de Deo, et de filio ejus JESU CHRISTO, de regno ipſius, doctrina, vita, paſſione, reſurrectione, et aſcenſione, et de Spiritu Sancto. Item de ſanctis, et eorum in Chriſtum fide et cruce. Jam primum ad eccleſiarum, et ſcholarum uſum diligenter collecta, et brevibus ac piis ſcholiis illuſtrata, per Lucam Loſſium Luneburgenſem *. Cum præfatione Philippi Melanthonis. Noribergæ Apud Gabrielem Hayn, Johan. Petrei generum, MDLIII.'

From this book it clearly appears that the Lutherans retained the Maſs, and ſundry leſs exceptionable parts of the Romiſh ſervice, as namely, the hymns and other ancient offices; a few of the more modern hymns are ſaid to have been written by Luther himſelf, the reſt are taken from the Roman antiphonary, gradual, and other ancient rituals; as to the muſic, it is by no means ſo ſtrict as that to which the Romiſh offices are ſung, nor does it ſeem in any degree framed according to the tonic laws; and it is highly probable that in the compoſition of it the ableſt of the German muſicians of the time were employed. Nay, there is reaſon to conjecture that even the muſical notes to ſome of the hymns were compoſed by Luther himſelf, for that he was deeply ſkilled in the ſcience is certain. Sleidan aſſerts that he paraphraſed in the High German language, and ſet to a tune of his own compoſition, the forty-ſixth Pſalm †, 'Deus noſter refugium.' Mr. Richardſon the painter mentions a picture in the collection of the grand duke of Tuſcany, painted by Giorgione, which he ſaw when he was abroad, of Luther playing on a harpſichord, his wife by him, and Bucer behind him, finely drawn and coloured ‡. And the late Mr. Handel was uſed to ſpeak of a tradition, which all Germany acquieſced in, that Luther compoſed that well-known melody, which is given to the hundredth Pſalm in the earlieſt editions of our Engliſh verſion, and continues to be ſung to it even at this day.

* A particular account of Lucas Loſſius is given in a ſubſequent page of this volume.
† Comment. de Statu Religionis et Reipub. ſub Carolo V. Cæſare. lib. XVI.
‡ Account of Statues, Baſs Reliefs, Drawings, and Pictures in Italy, pag. 73.

And

And though this tune adapted to Pſalm cxxxiv. occurs in Claude Le Jeune's book of Pſalm-tunes in four parts, publiſhed in 1613 by his ſiſter Cécile Le Jeune, there is not the leaſt pretence for ſaying that he compoſed the original tenor. Nay the ſelf-ſame melody is alſo the tenor-part of Pſalm cxxxiv. in the Pſalms of Goudimel, publiſhed in 1603, both theſe muſicians profeſſing only to adapt the three auxiliary parts of cantus, altus, and baſſus, to the melodies as they found them.

If a judgment be made of the Lutheran ſervice from the book now under conſideration, it muſt be deemed to be little leſs ſolemn than that of the church of Rome; and from the great number of offices contained in it, all of which are required to be ſung, and accordingly they are printed with the muſical notes, it ſeems that the compilers of it were well aware of the efficacy of muſic in exciting devout affections in the minds of the people. The love which Luther entertained for, and his proficiency in muſic, has been already mentioned in the courſe of this work; but his ſentiments touching the lawfulneſs of it in divine worſhip, and the advantages reſulting to mankind, and to youth in particular, from the uſe of muſic both as a recreation and an incentive to piety, are contained in a book, known to the learned by the name of the Colloquia Menſalia of Dr. Martin Luther, the ſixty-eighth chapter whereof is in theſe words:

'Muſick, ſaid Luther, is one of the faireſt and moſt glorious 'gifts of God, to which Satan is a bitter enemie; therewith many 'tribulations and evil cogitations are hunted away. It is one of the 'beſt arts; the notes give life to the text; it expelleth melancho-'lie, as we ſee on king Saul. Kings and princes ought to preſerve and 'maintain muſick, for great potentates and rulers ought to protect 'good and liberal arts and laws; and altho private people have luſt 'thereunto, and love the ſame, yet their ability cannot preſerve and 'maintain it. We read in the Bible that the good and godly kings 'maintained and paid ſingers. Muſick ſaid Luther is the beſt ſolace 'for a ſad and ſorrowful minde, through which the heart is refreſh-'ed and ſettled again in peace, as is ſaid by Virgil, "*Tu calamos* "*inflare leves, ego dicere verſus:*" Sing thou the notes I will ſing the 'text. Muſick is an half diſcipline and ſchool-miſtreſs, that maketh 'people more gentle and meek-minded, more modeſt and under-'ſtanding. The baſe and evil fidlers and minſtrels ſerve thereto,

'that we ſee and hear how fine an art muſick is, for white can never 'be better known than when black is held againſt it. Anno 1538, 'the 17th of December, Luther invited the ſingers and muſicians to 'a ſupper, where they ſung fair and ſweet Motetæ *; then he ſaid 'with admiration, ſeeing our Lord God in this life (which is but a 'meer *Cloaca*) ſhaketh out and preſenteth unto us ſuch precious gifts, 'what then will be done in the life everlaſting, when every thing 'ſhall be made in the moſt compleat and delightfulleſt manner! but 'here is only *materia prima*, the beginning. I always loved muſick 'ſaid Luther. Who hath ſkill in this art, the ſame is of good kind, 'fitted for all things. We muſt of neceſſity maintain muſick in 'ſchools; a ſchool-maſter ought to have ſkill in muſick, otherwiſe I 'would not regard him; neither ſhould we ordain young fellows to 'the office of preaching, except before they have been well exerciſed 'and practiſed in the ſchool of muſick. Muſick is a fair gift of God, 'and near allied to divinity; I would not for a great matter, ſaid 'Luther, be deſtitute of the ſmall ſkill in muſick which I have. 'The youth ought to be brought up and accuſtomed in this art, 'for it maketh fine and expert people.——Singing, ſaid Lu-'ther, is the beſt art and practice; it hath nothing to do with the 'affairs of this world; it is not for the law, neither are ſingers full 'of cares, but merry, they drive away ſorrow and cares with 'ſinging. I am glad, ſaid Luther, that God hath bereaved the 'countrie clowns of ſuch a great gift and comfort in that they neither 'hear nor regard muſic.—Luther once bad a harper play ſuch a leſ-'ſon as David played; I am perſuaded, ſaid he, if David now aroſe

* The MOTET is a ſpecies of vocal harmony appropriated to the ſervice of the church. The etymology of the word is not eaſily to be aſcertained; Menage derives it from Modus, to which it bears not the leaſt affinity. Butler, à motu, becauſe, ſays he, 'the church ſongs 'called moteta move the hearts of the hearers, ſtriking into them a devout and reverent 'regard of them for whoſe praiſe they were made.' On Muſick, pag 5, in notis. Morley ſeems to acquieſce in this etymology, but underſtands motion in a ſenſe different from Butler, as appears by theſe his words: 'A motet is properlie a ſong made for the church, 'either upon ſome hymne or anthem, or ſuch like; and that name I take to have been 'given to that kinde of muſicke in oppoſition to the other, which they called Canto fer-'mo, and we do commonlie call plain-ſong, for as nothing is more oppoſit to ſtanding and 'firmneſs than motion, ſo did they give the motet that name of moving, becauſe it is in 'a manner quight contrarie to the other, which after ſome ſort, and in reſpect of the other, 'ſtandeth ſtill.' Introd. part III. pag. 179.

Du Cange, voce MOTETUM, ſays that though this kind of compoſition is now confined to the church, it was originally of the moſt gay and lively nature; an opinion not inconſiſtent with the definition of the word.

'from

'from the dead, ſo would he much admire how this art of muſick 'is come to ſo great and an excelling height; ſhe never came higher 'than now ſhe is. How is it, ſaid Luther, that in carnal things we 'have ſo many fine poems, but in ſpiritual matters we have ſuch cold 'and rotten things? and then he recited ſome German ſongs. I hold 'this to be the cauſe, as St. Paul ſaith, I ſee another law reſiſting in my 'members; theſe ſongs, added he, do not run in ſuch ſort as that of "*Vita ligno moritur*," which he much commended, and ſaid that in 'the time of Gregory that and the like were compoſed, and were not 'before his time. They were, ſaid he, fine miniſters and ſchool-'maſters that made ſuch verſes and poems as thoſe I ſpake of, and 'afterwards alſo preſerved them.—Marie the loving mother of God 'hath more and fairer ſongs preſented unto her by the Papiſts than 'her childe Jeſus; they are uſed in the Advent to ſing a fair ſequence "*Mittitur ad Virginem*, &c." St. Mary was more celebrated in 'grammar, muſic, and rhetoric than her childe Jeſus.—Whoſo con-'temneth muſic, as all ſeducers do, with them ſaid Luther I am 'not content. Next unto theology I give the place and higheſt ho-'nour to muſic, for thereby all anger is forgotten, the devil is driven 'away, unchaſtity, pride, and other blaſphemies by muſic are ex-'pelled. We ſee alſo how David and all the ſaints brought their di-'vine cogitations, their rhymes and ſongs into verſe. *Quia pacis tem-'pore regnat muſica*, i. e. In the time of peace muſic flouriſhes *.'

* The Colloquia Menſalia, a work curious in its kind, as it exhibits a lively portrait of its author, will hardly now be thought ſo excellent either for matter or form as to juſtify that veneration which we are told was formerly paid to it: the ſubject of it is miſcellaneous, and its form that of a common place. In ſhort, it anſwers to thoſe collections which at ſundry times have appeared in the world with the titles of Scaligeriana, Menagiana, Parrhaſiana, &c. which every one knows are too much in the ſtyle of common converſation to merit any great degree of eſteem, and in ſhort are calculated rather for tranſient amuſement than inſtruction. But the publication of this book was attended with ſome ſuch very ſingular circumſtances as entitle it in no ſmall degree to the attention of the curious.

The ſayings of Luther were firſt collected by Dr. Anthony Lauterbach, and by him written in the German language. Afterwards they were diſpoſed into common places by John Auriſaber, doctor in divinity. A tranſlation of the book was publiſhed at London in 1652, in folio, by one Captain Henry Bell; his motives for undertaking the work are contained in a narrative prefixed to it, which is as follows:

'I Captain Henrie Bell do hereby declare both to the preſent age and poſterity, that 'being employed beyond the ſeas in ſtate affaires diverſe years together, both by king James 'and alſo by the late king Charles, in Germany, I did hear and underſtand in all places 'great bewailing and lamentation made by reaſon of the deſtroying and burning of above 'fourſcore thouſand of Martin Luther's books, entitled his laſt divine diſcourſes.

'For

From the ſeveral paſſages above collected, which it ſeems were taken from his own mouth as uttered by him at ſundry times, it muſt

'For after ſuch time as God ſtirred up the ſpirit of Martin Luther to detect the corruptions 'and abuſes of popery, and to preach Chriſt, and clearly to ſet forth the ſimplicity of the goſ- 'pel, many kings, princes, and ſtates, imperial cities, and Hans-towns fell from the popiſh 'religion and became proteſtants, as their poſterities ſtill are, and remain to this very daie.

'And for the farther advancement of the great work of reformation then begun, the 'foreſaid princes and the reſt, did then order that the ſaid divine diſcourſes of Luther 'ſhould forthwith be printed, and that everie pariſh ſhould have and receive one of the 'foreſaid printed books into everie church throughout all their principalities and domi- 'nions, to be chained up for the common people to read therein.

'Upon which divine work or diſcourſes the reformation begun before in Germanie was 'wonderfully promoted and encreaſed, and ſpread both here, in England, and other coun- 'tries beſide.

'But afterwards it ſo fell out, that the pope then living, viz. Gregory XIII underſtand- 'ing what great hurt and prejudice he and his popiſh religion had already received by rea- 'ſon of the ſaid Luther's divine diſcourſes, and alſo fearing that the ſame might bring fur- 'ther contempt and miſchief upon himſelf and upon the popiſh church, he therefore, to 'prevent the ſame, did fiercely ſtir up and inſtigate the emperor then in being, viz. Ru- 'dolphus II. to make an edict thorow the whole empire that all the foreſaid printed books 'ſhould be burned, and alſo that it ſhould be death for any perſon to have or keep a copie 'thereof, but alſo to burn the ſame, which edict was ſpeedily put in execution accordingly, 'inſomuch that not one of all the ſaid printed books, nor ſo much as any one copie of the 'ſame could be found out nor heard of in any place.

'Yet it pleaſed God that anno 1626 a German gentleman, named Caſparus Van Sparr, 'with whom in the time of my ſtaying in Germany about king James's buſineſs I became 'very familiarly known and acquainted, having occaſion to build upon the old foundation 'of an houſe wherein his grandfather dwelt at that time when the ſaid edict was publiſhed 'in Germany for the burning of the foreſaid book, and digging deep into the ground 'under the ſaid old foundation, one of the ſaid original printed books was there happily 'found lying in a deep obſcure hole, being wrapped in a ſtrong linen cloth, which was 'waxed all over with bees wax, within and without, whereby the book was preſerved fair 'without any blemiſh.

'And at the ſame time Ferdinand II. being emperor in Germany, who was a ſevere ene- 'my and perſecutor of the proteſtant religion, the foreſaid gentleman, and grand childe to 'him that had hidden the ſaid book in that obſcure hole, fearing that if the ſaid emperor 'ſhould get knowledge that one of the ſaid books was yet forth comming, and in his cuſto- 'dy, whereby not only himſelf might be brought into trouble, but alſo the book in danger 'to be deſtroyed as all the reſt were ſo long before: and alſo calling me to minde and know- 'ing that I had the High Dutch tongue very perfect, did ſend the ſaid original book over 'hither into England unto me, and therewith did write unto me a letter, wherein he re- 'lated the paſſages of the preſerving and finding out of the ſaid book.

'And alſo he earneſtly moved me in his letter that for the advancement of God's glorie 'and of Chriſt's church, I would take the pains to tranſlate the ſaid book, to the end that 'that moſt excellent divine work of Luther might be brought again to light.

'Whereupon I took the ſaid book before me, and many times began to tranſlate the 'ſame, but alwaies I was hindred therein, beeing called upon about other buſineſs, inſo- 'much that by no poſſible means I could remain by that work. Then about ſix weeks 'after I had received the ſaid book, it fell out that I being in bed with my wife one night 'between twelve and one of the clock, ſhe beeing aſleep, but myſelf yet awake, there ap- 'peared unto mee an ancient man ſtanding at my bed ſide, arrayed all in white, having a 'long and broad white beard hanging down to his girdle-ſteed, who taking me by my right 'ear, ſpake theſe words following unto mee: "Sirrah, will not you take time to tranſ-

neceſſarily be concluded, not only that Luther was a paſſionate admirer of muſic, but that he was ſkilled in it, all which conſidered, there is great reaſon to believe that the ritual of his church was framed either by himſelf or under his immediate direction.

It is more than probable that this inſtitution of a new form of choral ſervice by the Lutherans, co-operating with the cenſure of the council of Trent againſt ſinging, as then practiſed in churches, produced that plain and noble ſtyle of choral harmony, of which Paleſtrina is generally ſuppoſed to have been the father. This moſt admirable muſician, who was Maeſtro di Capella of the church of St Peter at Rome, with a degree of penetration and ſagacity peculiar to himſelf, in the early part of his life diſcovered that the muſicians his predeceſſors had in a great meaſure corrupted the ſcience, he therefore rejecting thoſe ſtrange proportions which few were able to ſing truly, and which when ſung excited more of wonder than delight in the hearer, ſedulouſly applied himſelf to the ſtudy of harmony, and by the uſe of ſuch combinations as naturally ſuggeſt themſelves to a nice and unprejudiced ear, formed a ſtyle ſo ſimple, ſo pathetic, and withal ſo truly ſublime, that his compoſitions for the church are even at this day looked on as the models of harmonical perfection.

" late that book which is ſent you out of Germany? I will ſhortly provide for you both " place and time to do it." And then he vaniſhed away out of my ſight.

' Whereupon being much thereby affrighted, I fell into an extreme ſweat, inſomuch ' that my wife awaking and finding me all over wet, ſhe aſked me what I ailed, I told her ' what I had ſeen and heard, but I never did heed nor regard viſions nor dreams, and ſo the ' ſame fell ſoon out of my minde.

' Then about a fortnight after I had ſeen that viſion, on a Sundaie I went to Whitehall ' to hear the ſermon, after which ended I returned to my lodging, which was then in ' King-ſtreet at Weſtminſter, and ſitting down to dinner with my wife, two meſſengers ' were ſent from the whole council board with a warrant to carry me to the keeper of the ' Gatehouſe Weſtminſter, there to be ſafely kept untill further order from the lords of the ' council, which was done without ſhewing me any cauſe at all wherefore I was commit- ' ted. Upon which ſaid warrant I was kept there ten whole years cloſe priſoner, where I ' ſpent five years thereof about the tranſlating of the ſaid book, inſomuch as I found the ' words very true which the old man in the foreſaid viſion did ſay unto me, " I will ſhortly " provide for you both place and time to tranſlate it."

The author then proceeds to relate that by the intereſt of archbiſhop Laud he was diſcharged from his confinement, with a preſent of forty pounds in gold.

By a note in his narrative it appears that the cauſe of his commitment was that he was urgent with the lord treaſurer for the payment of a long arrear of debt due from the government to him.

His tranſlation of the Colloquia Menſalia was printed in purſuance of an order of the houſe of commons, made 24 February, 1646.

CHAP.

CHAP. VI.

THE foregoing account of the riſe and progreſs of church-muſic, or as it is moſt uſually denominated, antiphonal ſinging, may in a great meaſure be ſaid to include a hiſtory of the ſcience itſelf ſo far downward as to the time of the Reformation; to what degree, and under what reſtraints it was admitted into the ſervice of the reformed churches will be the ſubject of future enquiry; in the interim, the order and courſe of this hiſtory require that the ſucceſſion both of theoretic and practical muſicians be continued from the period where it ſtopped, and that an account be given of that ſpecies of muſic which had its riſe about the middle of the ſixteenth century, namely, the dramatic kind, in which the Opera and Oratorio, as they are improperly called, are neceſſarily included.

Of the writers on muſic, the laſt hereinbefore mentioned is Peter Aron, a man more diſtinguiſhed by his attachment to Bartholomew Ramis, the adverſary of Franchinus, than by the merit of his own writings; he lived about the year 1545. The next writer of note was

MARTINUS AGRICOLA, Chanter of the church of Magdeburg, who flouriſhed about this period, and was an eminent theoretic and practical muſician. In the year 1528 he publiſhed a treatiſe, which he intitled Teutſche Muſic; and in the year following another, intitled Muſica Inſtrumentalis; both theſe were written in German verſe, and were printed for George Rhaw of Wittenberg, who though a bookſeller, was himſelf alſo a writer on muſic, and as ſuch an account has been given of him in the courſe of this work *. In the latter of theſe works are the repreſentations of moſt of the inſtruments in uſe in his time. He was the author alſo of a tract on figurate muſic, in twelve chapters, and of a little treatiſe De Proportionibus; and of another in Latin, intitled Rudimenta Muſices, for the uſe of ſchools; but his great work is that intitled Melodiæ Scholaſticæ ſub Horarum Intervallis decantandæ, publiſhed at Magdeburg in 1612, and mentioned by Draudius in his Bibliotheca Claſſica Librorum Germanicorum. He was the author alſo of a tract in-

* Viz. vol. II. book iv. chap. 2.

titled ‘ Scholia in Muſicam Planam Wenceſlai Philomatis de Nova Domo ex variis Muſicorum Scriptis pro Magdeburgenſis Scholæ Tybus collecta,’ in the preface to which he ſpeaks thus of himſelf: ‘ Præterea, lector optime, cogitabis, me nequaquam potuiſſe ſingula ‘ artificioſiſſime tradere, quemadmodum alii excellentes muſici, quum ‘ ego nunquam certo aliquo præceptore in hac arte uſus ſim, ſed tanquam muſicus αὐτοφυὴς occulta quadam naturæ vi, quæ me huc pertraxit, tum arduo labore atque domeſtico ſtudio, id quod cuilibet perito facile eſt æſtimare, Deo denique auſpice, exiguum illud quod ‘ intelligo, ſim aſſecutus, ut non omnino abſolute, verùm tanquam ‘ aliquis vulgariter doctus, tantùm ſimpliciſſime, adeoque rudibus hujus artis pueris principia præſcribere, atque utcumque inculcare ‘ queam, non diſſimilis arbori, cui ſpontanea contigit è terra pullulatio, quæ nunquam ſua bonitate reſpondet alteri arbori, quæ ‘ mum ab ipſo hortulano, loco opportuno plantatur ac deinceps etiam ‘ quotidie fovetur ac irrigatur.’ In the year 1545 he republiſhed his Muſica Inſtrumentalis, and dedicated it to George Rhaw, but ſo much was it varied from the former edition, that it can ſcarce be called the ſame work; and indeed the firſt edition was by the author's own confeſſion ſo difficult to be underſtood, that few could read it to any advantage. In this latter edition, beſides explaining the fundamentals of muſic, the author enters very largely into a deſcription of the inſtruments in uſe in his time, as namely, the Flute, Krumhorn, Zink, Bombardt, Sackpipe, Swiſſpipe, and the Shalmey, with the management of the tongue and the finger in playing on them. He alſo treats of the violin and lute, and ſhows how the gripe, as he calls it, of each of theſe inſtruments is to be divided or meaſured; he ſpeaks alſo of the diviſion of the monochord, and of a temperature for the organ and harpſichord. Agricola died on the tenth day of June, 1556, and in 1561 the heirs of George Rhaw publiſhed a work of his intitled ‘ Duo Libri Muſices continentes Compendium Artis, & ‘ illuſtria Exampla; ſcripti à Martino Agricola, Sileſio ſoravienſi, in ‘ gratiam eorum, qui in Schola Magdeburgenſi primaElementa Artis ‘ diſcere incipiunt.’

The works of Agricola ſeem intended for the inſtruction of young beginners in the ſtudy of muſic; and, though there is ſomething whimſical in the thought of a ſcientific treatiſe compoſed in verſe, it is probable that the author's view in it was the more forcibly to impreſs

preſs his inſtructions on the memory of thoſe who were to profit by them. His Muſica Inſtrumentalis ſeems to be a proper ſupplement to the Muſurgia of Ottomarus Luſcinius, and is perhaps the firſt book of directions for the performance on any muſical inſtrument, ever publiſhed. Martinus Agricola is ſometimes confounded with another Agricola, whoſe Chriſtian-name was Rudolphus, a divine by profeſſion, but an excellent practical muſician, and an admirable performer on the lute and on the organ. Such as know how to diſtinguiſh between theſe two perſons, call Rudolphus the elder Agricola, and well they may, for he was born in the year 1442, at Caſſlen, a village in Frieſland, two miles from Groningen, and dying in 1485 at Heidelberg, was buried in the Minorite church of that city, where is the following inſcription to his memory:

Invida clauſerunt hoc marmore fata Rodulphum
Agricolam, Friſii ſpemque decuſque ſoli.
Scilicet hoc uno meruit Germania, laudis
Quicquid habet Latium, Græcia quicquid habet.

Henricus Faber, flouriſhed about the year 1540. He wrote a Compendium Muſicæ, which has been printed many times, and Compendiolum Muſicæ pro Incipientibus, printed at Franckfort in 1548, and again at Norimberg in 1579. He was rector of the college or public ſchool of Quedlinburg for many years, and died anno 1598: the magiſtrates of that place erected a monument for him, upon which is the following inſcription:

Clariſſ. & Doctiſſ. Viro, M. Heinr. Fabro, optimè de hac Scholâ merito monumentum hoc poſuit Reipu. hujus Quedlinburg. Senatus.

Henrici ecce Fabri ora, Lector, omnis
Qui doctus bene liberalis artis,
Linguarumque trium probe peritus
Hanc rexit patriam Scholam tot annos,
Quot menſis numerat dies ſecundus,
Fide, dexteritate, laude tanta,
Quantam & poſtera prædicabit ætas,
Nunc peſtis violentia ſolutus
Iſto, quod pedibus teris, ſepulcro
In Chriſto placidam capit quietem,
Vitam pollicito ſereniorem.
27. Aug. obiit An. 1598. cum vixiſſet annos LV.

CRISTOFORO MORALES
SPAGNUOLO,
CANTORE DELLA CAPPELLA PONTIFICIA.
MDXLIV.

CHRISTOPHER MORALES, a native of Sevil, was a ſinger in the pontifical chapel under Paul III. in or about the year 1544, and an excellent compoſer. He was the author of two collections of maſſes, the one for five voices, publiſhed at Lyons in 1545, the other for four voices, publiſhed at Venice in 1563, and of a famous Magnificat on the eight tones, printed at Venice in 1562. Mention is alſo made of a motet of his 'Lamentabatur Jacob,' uſually ſung in the pope's chapel on the fourth Sunday in Lent, which a very good judge * ſtyles

* Andrea Adami da Bolſena, nelle ſue Oſſervazioni per ben regolare il Coro de i Cantori della Cappella Pontificia. Rom. 1711.

'una

'una maraviglia dell' arte *. He compoſed alſo the Lamentations of Jeremiah for four, five, and ſix voices, printed at Venice in 1564.

* Chriſtopher Morales is the firſt of eminence that occurs in the ſcanty liſt of Spaniſh muſicians. The ſlow progreſs of muſic in Spain may in ſome degree be accounted for by the prevalence of Mooriſh manners and cuſtoms for many centuries in that country. The Spaniſh guitar is no other than the Arabian Pandura a little improved; and it is notorious that moſt of the Spaniſh dances are of Mooriſh or Arabian original. With reſpect to the theory of muſic, it does not appear to have been at all cultivated in Spain before the time of Salinas, who was born in the year 1513, and it is poſſible that in this ſcience, as well as in thoſe of geometry and aſtronomy, in phyſics, and other branches of learning, the Arabians, and thoſe deſcended from them might be the teachers of the Spaniards. There is now in the library of the Eſcurial an Arabic manuſcript with this title, 'Abi Naſſer Mohammed Ben Mohammed Alpharabi Muſices Elementa, adjectis Notis Muſicis et Inſtrumentorum Figuris plus triginta. CMVI.'

As the date of this MS. and the age when the author lived are prior to the time of Guido Aretinus, we are very much at a loſs to form a judgment of any ſyſtem which could then prevail other than that of the ancients, much leſs can we conceive of the forms of ſo great a variety of inſtruments as are ſaid to be contained in it.

The author of this book is however ſufficiently known. In the Nouveau Dictionnaire Hiſtorique Portatif is the following article concerning him.

'ALFARABIUS lived in the tenth century. He did not, like moſt learned men of his country, employ himſelf in the interpretation of the dreams of the Koran, but penetrated the deepeſt receſſes of abſtruſe and uſeful ſcience, and acquired the character of the greateſt philoſopher among the Muſſulmans. Nor was he more diſtinguiſhed for his excellence in moſt branches of learning, than for his great ſkill in muſic, and his proficiency on various inſtruments. Some idea of the greatneſs of his talents may be formed from the following relation. Having made a pilgrimage to Mecca, and returning through Syria, he viſited the court of the ſultan Seifeddoulet. At his arrival he found the ſultan ſurrounded by a great number of learned men, who were met to conſer on ſcientific ſubjects, and joining in the converſation, argued with ſuch depth of judgment and force of reaſoning, as convinced all that heard him. As ſoon as the converſation was at an end, the ſultan ordered in his muſicians, and Alfarabius taking an inſtrument, joined in the performance. Waiting for a ſeaſonable opportunity, he took an inſtrument in his hand of the lute or pandura kind, and touched it ſo delicately, that he drew the eyes and attention of all that were preſent. Being requeſted to vary his ſtyle, he drew out of his pocket a ſong, which he ſung and accompanied with ſuch ſpirit and vivacity, as provoked the whole company to laughter, with another he drew from them a flood of tears, and with a third laid them all aſleep. After theſe proofs of his extraordinary talents, the ſultan of Syria requeſted of Alfarabius to take up his reſidence in his court, but he excuſed himſelf, and departing homeward, was ſlain by robbers in a foreſt of Syria, in the year 954. Many of his works in MS. are yet in the public library at Leyden.'

It muſt be confeſſed that the foregoing account carries with it much of the appearance of fable: the following, contained in Mr. Ockley's tranſlation of Abu Jaafar Ebn Tophail's Life of Hai Ebn Yokdhan, is of the two perhaps the neareſt the truth.

'ALPHARABIUS, without exception the greateſt of all the Mahometan philoſophers, reckoned by ſome very near equal to Ariſtotle himſelf. Maimonides in his epiſtle to Rabbi Samuel Aben Tybbon, commends him highly; and though he allows Avicenna a great ſhare of learning and acumen, yet he prefers Alpharabius before him. Nay, Avicenna himſelf confeſſes that when he had read over Ariſtotle's Metaphyſics forty times, and gotten them by heart, that he never underſtood them till he happened upon Alpharabius's

A Gloria Patri of his is preſerved in the Muſurgia of Kircher, lib. VII. cap. vii. ſect. ii.

GREGORIUS FABER, profeſſor of muſic in the univerſity of Tubingen in the duchy of Wirtemberg, publiſhed at Baſil, in 1553, Muſices Practicæ Erotematum, libri II. a book of merit in its way. In it are contained many compoſitions of Juſquin de Pres, Anthony Brumel, Okeghem, and other muſicians of that time.

ADRIAN PETIT COCLICUS, who ſtyles himſelf a diſciple of Juſquin de Pres, was the author of a tract intitled Compendium Muſices, printed at Norimberg in 1552, in which the muſicians mentioned by Glareanus, with many others of that time, are celebrated. The ſubjects principally treated of by him are thus enumerated in the title-page, De Mode ornato canendi—De Regula Contrapuncti—De Compoſitione. To oblige his readers, this author at the beginning of his book has exhibited his own portrait at full length, his age fifty-two. It would be very difficult to deſcribe in words the horrible idea which this repreſentation gives of him. With a head of an enormous bigneſs, features the coarſeſt that can be imagined, a beard reaching to his knees, and cloathed in a leather jerkin, he reſembles a Samoed, or other human ſavage more than a profeſſor of the liberal ſciences. But notwithſtanding theſe ſingularities in the appearance of the author, his book has great merit.

LUIGI DENTICE, a gentleman of Naples, was the author of Due Dialoghi della Muſica, publiſhed in 1552; the ſubjects whereof are chiefly the proportions and the modes of the ancients; in diſcourſing on theſe the author ſeems to have implicitely followed Boetius: there were two others of his name, muſicians, who were alſo of Naples: the one named Fabricius is celebrated by Galilei in his Dialogue on ancient and modern Muſic, as a moſt exquiſite performer on the lute. The other named Scipio is taken notice of in the Muſical Lexicon of Walther. Adrian Le Roy, a bookſeller of Paris, who in 1578 publiſh-

' rabius's expoſition of them. He wrote books of rhetoric, muſic, logic, and all parts ' of philoſophy; and his writings have been much eſteemed not only by Mahometans, but ' Jews and Chriſtians too. He was a perſon of ſingular abſtinence and continence, and ' a deſpiſer of the things of this world. He is called Alpharabius from Farab, the place of ' his birth, which, according to Abulpheda, (who reckons his longitude, not from the ' Fortunate Iſlands, but from the extremity of the weſtern continent of Africa) has 88 deg. ' 30 min. of longitude, and 44 deg. of northern latitude. He died at Damaſcus in the ' year of the Hegira 339, that is about the year of Chriſt 950, when he was about four- ' ſcore years old.'

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ed Briefve et facile Inſtruction pour aprendre la Tablature à bien accorder, conduire, & diſpoſer la Main ſur la Guiterne, ſpeaks in that book of a certain tuning of the lute, which was practiſed by Fabrice Dentice the Italian, and others his followers, from whence it is to be inferred that he was a celebrated performer on that inſtrument.

But of the many writers of this time, no one ſeems to have a better claim to the attention of a curious enquirer than

Don NICOLA VICENTINO, a writer whom it has already been found neceſſary frequently to take notice of in the preceding pages of this work, inaſmuch as there are few modern books on muſic in which he is not for ſome purpoſe or other mentioned. He, in the year 1555, publiſhed at Rome a book intitled 'L'Antica Muſica ridotta alla moderna prattica, con la dichiaratione et con gli eſſempi de i tre generi, con le loro ſpetie. Et con l'inventione di uno nuovo ſtromento, nel quale ſi contiene tutta la perfetta muſica, con molti ſegreti muſicali.'

In this work of Vicentino is a very circumſtantial account of Guido; and, if we except that contained in the MS. of Waltham Holy Croſs, and a ſhort memoir in the Annales Eccleſiaſtici of Baronius, it is perhaps the moſt ancient hiſtory of his improvements any where to be found; it is not however totally free from errors; for he attributes the contrivance of the hand to Guido, the very mention whereof does not once occur either in the Micrologus, the Epiſtle to his friend Michael, or in any other of his writings.

In the account he gives of the cliffs or keys he aſſerts that the characters now uſed to denote them are but ſo many corruptions of the letters F, C, G *, though he allows that the latter of the three continued in uſe long after the two former, of which there can be no doubt, ſince we find the letter uſed not only to denote the ſeries of ſuperacutes, but in Fantaſies and other inſtrumental compoſitions it was conſtantly the ſignature of the treble or upper part, down to the end of the ſixteenth century; the character now uſed for that purpoſe is manifeſtly derived from this which ſig-

* Kepler is of the ſame opinion, and has given an entertaining and probable relation of the gradual corruption of the cliffs in his Harmonices Mundi, the ſubſtance whereof is inſerted in the account herein after given of him and his writings.

 nifies

nifies gs, and was intended to ſignify the place of G SOL RE UT. He farther conjectures, that in order to diſtinguiſh the Hexachords, or, as others call them, the properties in ſinging, namely, in what caſes b was to be ſung by FA, and in what by MI, it was uſual to affix two letters at the head of the ſtave, in the firſt caſe G and F, and in the laſt C and G.

The fourth chapter of the firſt book contains an account of John De Muris's invention of the eight notes, by which we are to underſtand thoſe characters ſaid to have been contrived by him to denote the time or duration of ſounds, and of the ſubſequent improvements thereof; the whole is curious, but it is egregiouſly erroneous, as has been demonſtrated.

He then proceeds to declare the nature of the conſonances, and, with a confidence not unuſual with the writers of that age, to attempt an explanation of that doctrine which had puzzled Boetius, and does not appear to have been clearly underſtood even by Ptolemy himſelf.

That Vicentino had ſtudied muſic with great aſſiduity is not to be doubted, but it does not appear by his work that he had any knowledge of the ancients other than what he derived from Boetius, and thoſe few of his own countrymen who had written on the ſubject. It was perhaps his ignorance of the ancients that led him into thoſe abſurdities with which he is charged by Doni and other writers in his attempts to render that part of the ſcience familiar which muſt ever be conſidered as inſcrutable; and as if the difficulty attending the doctrine of the genera were not enough, he has not only had the temerity to exhibit compoſitions of his own in each of the three ſeverally, but has conjoined them in the ſame compoſition; for firſt, in the forty-eighth chapter of the third book is an example of the chromatic for four voices; in the fifty-firſt chapter of the ſame book is an example of the enarmonic for the ſame number; and in the fifty-fourth chapter is a compoſition alſo for four voices, in which the diatonic, the chromatic, and the enarmonic are all combined. Theſe examples have a place in the firſt volume of this work, and are there inſerted to ſhew the infinite confuſion ariſing from a commixture of the genera.

In the year 1551 Vicentino became engaged in a muſical controverſy, which terminated rather to his diſadvantage: the occaſion of it

was accidental, but both the ſubject and the conduct of the diſpute were curious, as will appear by the following narrative tranſlated from the forty-third chapter of the fourth book of the work above-cited.

'I Don Nicola, being at Rome in the year of our Lord 1551, and 'being at a private academy where was ſinging, in our diſcourſe on 'the ſubject of muſic, a diſpute aroſe between the reverend Don Vin-'cenzio Luſitanio and myſelf, chiefly to this effect. Don Vincenzio 'aſſerted that the muſic now in uſe was of the diatonic genus, and 'I on the contrary maintained that what we now practiſe is a com-'mixture of all the three genera, namely, the chromatic, the enarmo-'nic, and the diatonic. I ſhall not mention the words that paſſed 'between us in the courſe of this diſpute, but for brevity's ſake pro-'ceed to tell that we laid a wager of two golden crowns, and choſe 'two judges to determine the queſtion, from whoſe ſentence it was 'agreed between us there ſhould be no appeal.

'Of theſe our judges the one was the reverend Meſſer Bartholo-'meo Eſcobedo, prieſt of the dioceſe of Segovia, the other was 'Meſſer Ghiſilino Dancherts, a clerk of the dioceſe of Liege, both 'ſingers in the chapel of his holineſs *; and in the preſence of the 'moſt illuſtrious and moſt reverend lord Hyppolito da Eſte, Cardinal 'of Ferrara, my lord and maſter, and of many learned perſons, and 'in the hearing of all the ſingers, this queſtion was agitated in the 'chapel of his holineſs, each of us, the parties, offering reaſons and ar-'guments in ſupport of his opinion.

'It fortuned that at one ſitting, for there were many, when the 'Cardinal of Ferrara was preſent, one of our judges, namely, Ghiſilino, 'being prevented by buſineſs of his own, could not attend. I there-'fore on the ſame day ſent him a letter, intimating that in the pre-'ſence of the Cardinal I had proved to Don Vincenzio that the muſic 'now in uſe was not ſimply the diatonic as he had aſſerted, but that 'the ſame was a mixture of the chromatic and enarmonic with the

* Eſcobedo is celebrated by Salinas in theſe words: 'Cum Bartholomæo Eſcobedo viro 'in utraque muſices parte exercitatiſſimo.' De Muſica, lib. IV. cap. xxxii. pag. 228. And Ghiſilino Dancherts is often mentioned in the preface to Andrea Adami's Oſſervazioni per ben regolare il Coro de i Cantori della Cappella Pontificia, by the name of Ghiſilino d' Ankerts Puntatore, i. e. precentor, of the college of ſingers of the pontifical chapel. The ſame author, in his Oſſervazioni above-mentioned, pag 163, ſtyles d' Ankerts 'ottimo contrapuntiſta di madrigali.'

'diatonic. Whether Don Vincenzio had any information that I had 'wrote thus to Ghiſilino I know not, but he alſo wrote to him, and 'after a few days both the judges were unanimous, and gave ſen-'tence againſt me, as every one may ſee.

'This ſentence in writing, ſigned by the above-named judges, 'they ſent to the Cardinal of Ferrara, and the ſame was delivered to 'him in my preſence by the hand of my adverſary Don Vincenzio. 'My lord having red the ſentence, told me I was condemned, and 'immediately I paid the two golden crowns. I will not rehearſe the 'complaints of the Cardinal to Don Vincenzio of the wrong the 'judges had done me, becauſe I would rather have loſt 100 crowns than 'that occaſion ſhould have been given to ſuch a prince to utter ſuch 'words concerning me as he was neceſſitated to uſe in the hearing of 'ſuch and ſo many witneſſes as were then preſent. I will not enu-'merate the many requeſts that my adverſary made to the Cardinal to 'deliver back the ſentence of my unrighteous judges; I however ob-'tained his permiſſion to print it and publiſh it to the world, upon 'which Don Vincenzio redoubled his efforts to get it out of his hands, 'and for that purpoſe applied for many days to Monſignor Prepoſto de 'Troti, to whom the Cardinal had committed the care of the ſame.

'A few days after my lord and maſter returned to Ferrara, and 'after dwelling there for ſome time, was neceſſitated to go to Sienna, 'in which country at that time was a war; thither I alſo went, and 'dwelled a long time with much inquietude. After ſome ſtay there 'I returned to Ferrara, from whence I went with my lord and maſter 'to Rome, in which city by God's favour we now remain.

'I have ſaid thus much, to the end that Don Vincenzio Luſitanio 'may not reprehend me if I have been ſlow in publiſhing the above 'ſentence, which ſome time paſt I promiſed to do. The reaſons why I 'have delayed it for four years are above related; I publiſh it now that 'every one may determine whether our differences were ſufficiently 'underſtood by our judges, and whether their ſentence was juſt or 'not. I publiſh alſo the reaſons ſent by me, and alſo thoſe of Don 'Vincenzio, without any fraud, or the leaſt augmentation or dimi-'nution, that all may read them.'

The following is a tranſlation of a paper containing the ſubſtance of Vicentino's argument, intitled 'Il Tenore dell' Informatione manda Don Nicola à M. Ghiſilino per ſua prova.'

'I have

'I have proved to M. Luſitanio, that the muſic which we now 'practiſe is not ſimply diatonic, as he ſays. I have declared to him 'the rules of the three genera, and ſhewn that the diatonic ſings by 'the degrees of a tone, tone and ſemitone, which indeed he has con-'feſſed. Now every one knows that our preſent muſic proceeds by 'the incompoſite ditone, as from UT to MI, and by the trihemitone 'UT FA, without any intermediate note, which method of leaping 'is I ſay according to the chromatic genus; and I farther ſay that 'the interval FA LA is of the enarmonic kind; and I ſay farther that 'the many intervals ſignified by theſe characters ♯ and b, which oc-'cur in our preſent muſic, ſhew it to partake of all the three genera, 'and not to be ſimply diatonic as M. Luſitanio aſſerts.'

The arguments on the other ſide of the queſtion are contained in a paper intitled 'Il tenore dell' Informatione mandò Don Vincentio Luſitanio à M. Ghiſilino per ſua prova,' and tranſlated is as follows:

'Signor Ghiſilino, I believe I have ſufficiently proved before the 'Cardinal of Ferrara, and given him to underſtand what kind of mu-'ſic it is that is compoſed at this day by three chapters of Boetius, 'that is to ſay, the eleventh and the twenty-firſt of the firſt book *, 'in which are theſe words: "In his omnibus ſecundum diatonum "cantilene procedit vox per ſemitonium, tonum, ac tonum in uno "tetrachordo. Rurſus in alio tetrachordo, per ſemitonium, tonum, "et tonum, ac deinceps. Ideoque vocatur diatonicum quaſi quod "per tonum ac per tonum progrediatur. Chroma autem quod di-"citur color, quaſi iam ab huiusmodi intentioni prima mutatio can-"tatur per ſemitonium et ſemitonium et tria ſemitonia. Toto enim "diateſſeron conſonantia eſt duorum tonorum ac ſemitonii, ſed non "pleni. Tractum eſt autem hoc vocabulum ut diceretur chroma, à "ſuperficiebus, quæ cum permutantur in alium tranſeunt colorem. "Enarmonium verò quod eſt maius coaptatum, eſt quod cantatur in "omnibus tetracordis per dieſin et dieſin, et ditonum, &c."

'Being willing to prove by the above words the nature of the mu-'ſic in uſe at this day, it is to me very clear that it is of the diatonic 'kind, in that it proceeds through many tetrachords by ſemitone,

* This is a twofold miſtake of Luſitanio: he has cited but two chapters of Boetius, and the eleventh of the firſt book contains nothing to his purpoſe.

'tone

'tone and tone, whereas in the other genera, that is to ſay, the chro-
'matic and enarmonic, no examples can be adduced from the mo-
'dern practice of an intire progreſſion by thoſe intervals which ſe-
'verally conſtitute the chromatic and enarmonic; and I have ſhewn
'the nature of the diatonic from the fifth chapter of the fourth book
'of Boetius, beginning "Nunc igitur diatonici generis deſcriptio facta
"eſt in eo, ſcilicet, modo qui eſt ſimplicior ac princeps quem Lidium
"nuncupamus."

'To this Don Nicola has objected that the melody above deſcribed
'is not the characteriſtic of the pure diatonic genus, becauſe it ad-
'mits of the ſemiditone and ditone, which are both chromatic and
'enarmonic intervals; to which I anſwered, that both theſe never
'aroſe in one and the ſame tetrachord, which is an obſervation that
'Boetius himſelf has made; and I ſaid that Don Nicola was deficient
'in the knowledge of the true chromatic, which conſiſts in a pro-
'greſſion by ſemitone and ſemitone, as alſo of the enarmonic, proceed-
'ing by dieſis and dieſis. As to the ditone and ſemiditone, they are com-
'mon to all the genera, and are taken into the diatonic, as agreeing with
'the order of natural progreſſion: and though Don Nicola would in-
'ſinuate that the ditone and ſemiditone are not proper to the diato-
'nic, he does not ſcruple nevertheleſs to call the genus ſo character-
'ized the diatonic genus, which I affirm it is. I deſire you will com-
'municate to your companion theſe reaſons of mine, and, as you
'promiſed the Cardinal of Ferrara, pronounce ſentence on Sunday
'next. Vincentius Luſitan.'

Vicentino obſerves upon this paper, that the two firſt chapters quoted by his adverſary from Boetius make againſt him, and prove that opinion to be true which he, Vicentino, is contending for; and, in ſhort, that both the chromatic and enarmonic intervals, as defined by Boetius, were uſed in the muſic in queſtion, which conſequently could not with propriety be deemed the pure and ſimple diatonic: he adds, that he will not arraign the ſentence of his judges, nor ſay that they underſtood not the meaning of Boetius in the ſeveral chapters above-cited from him, but proceeds to relate an inſtance of his adverſary's generoſity, which after all that had paſſed muſt ſeem very extraordinary, his words are theſe:

'The courteſy of Don Vincentio has been ſuch, that having gain-
'ed my two golden crowns and a ſentence in his favour, and there-
'by overcome me, he has a ſecond time overcome me by ſpeaking

'againſt

'againſt the ſentence of my condemnation, and againſt the judges 'who have done him this favour; and in ſo doing he has truly over-'come and perpetually obliged me to him: and moreover he has 'publiſhed to the world, and proved in one chapter of his own, that 'the ſentence againſt me was unjuſt; nay, he has printed and pub-'liſhed the reaſons contained in the paper written by me, and ſent to 'Meſſer Ghiſilino our judge; and this he has done as he ſays to diſ-'charge his conſcience, and becauſe it ſeemed to him that he had 'ſtolen the two golden Scudi *.—God forgive all, and I forgive him, 'becauſe he has behaved like a good Chriſtian; and to the end that 'every one may be convinced of the truth of what I now aſſert, I re-'fer to a work of his intitled "Introductione faciliſſima et noviſſima "di canto fermo et figurato contrapunto ſemplice, &c. Stampata in "Roma in campo di Fiore per Antonio Blado, Impreſſore Apoſto-"L'anno del Signore M.D.LIII. à li xxv di Settembre." At the end 'of this work he treats of the three genera of muſic in theſe words:

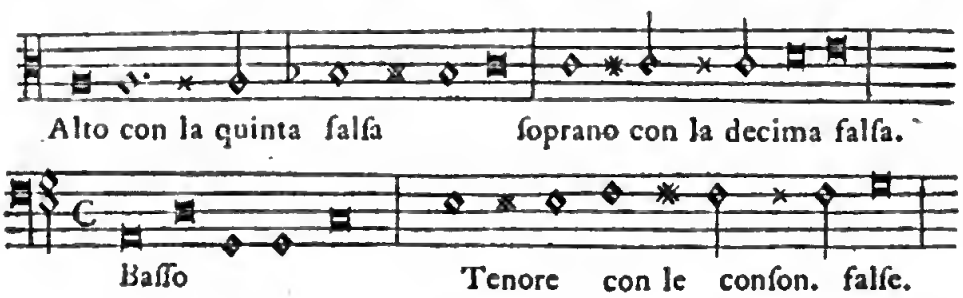
"The genera or modes of muſical progreſſion are three, viz. the "Diatonic, which proceeds by four ſounds conſtituting the intervals of "tone, tone, and ſemitone minor, the Chromatic, which proceeds by "ſemitone, ſemitone major, and three ſemitones, making in all five "ſemitones, according to the definition of Boetius in his twenty-firſt "chapter, and according to his twenty-third chapter, by ſemitone "minor, ſemitone major, and the interval of a minor third, RE FA, "not RE MI FA, becauſe RE FA is an incompoſite, and RE MI FA is a "compoſite interval. The Enarmonic proceeds by a dieſis, dieſis and "third major in one interval, as UT MI, not UT RE MI; the mark "for the ſemitone minor is this ♯, and that for the dieſis is "this ×."

Vicentino remarks upon this chapter, that his adverſary has admitted in it that the leap of the ſemiditone or minor third, RE FA or MI

* In this controverſy two things occur that muſt ſtrike an intelligent reader with ſurpriſe: the one is that the two judges ſhould concur in an opinion ſo manifeſtly erroneous as that the ſyſtem in queſtion, which was in truth no other than that now in uſe, was of the diatonic genus; the other is the conceſſion of Luſitanio that it partook of all the three genera. The reader will recollect the ſentiment of our countryman Morley on this head, who, after diligently enquiring into the matter, pronounces of the muſic of the moderns that it is not fully, and in every reſpect, the ancient diatonicum nor right chromaticum, but an imperfect commixture of both; and, to ſhew that it does not partake of the enarmonic, he remarks that we have not in our ſcale the enarmonic dieſis, which is the half of the leſſer ſemitone. Morley in the Annotations on the firſt part of his Introduction. Vide Broſſard, Dictionaire de Muſique, Voce SYSTEMA, to the ſame purpoſe.

SOL is of the chromatic genus, which poſition he ſays he had copied from Vicentino's paper given in to Meſſer Ghiſilino; he then cites Vincentio's explanation of the enarmonic genus, where he characterizes the leap of a ditone or major third by the ſyllables UT MI. 'This,' ſays Vicentino, 'my adverſary learned from the above paper, to which 'I ſay he is alſo beholden in other inſtances, for whereas he has 'boldly ſaid that I underſtand not the chromatic, I ſay as boldly that 'he would not have underſtood it but for the above paper of mine; 'becauſe whoever ſhall confront his printed treatiſe with that paper, 'will find that he has deſcribed the genera in the very words therein 'made uſe of; and his ſaying that he was able before he had ſeen it 'to give an example of chromatic muſic is not to be believed. Nay 'farther, in his paper to Meſſer Ghiſilino he aſſerted that the di-'tone and ſemiditone are diatonic intervals, but in this treatiſe of his 'he maintains the direct contrary, ſaying that RE FA is not of the 'diatonic, but of the chromatic genus. Here it is to be obſerved 'that the enarmonic ditone is UT MI, and not UT RE MI. In ſhort,' continues Vicentino, 'it is evident that what my adverſary has print-'ed contradicts the reaſons contained in his written paper. In ſhort, 'I am aſhamed that this work of Don Vincentio is made public, for 'beſides that it is a condemnation as well of himſelf as our judges, it 'ſhews that he knows not how to make the harmony upon the enar-'monic dieſis. Nay he has given examples with falſe fifths and 'falſe thirds; and moreover, when he ſpeaks of a minor ſemitone, 'gives MI FA, and FA MI as an example of it. And again, is of opi-'nion that the ſemitones as we now ſing or tune them, are ſemitones 'minor, whereas in truth they are ſemitones major, as FA MI or 'MI FA.'

Vicentino proceeds to make good his charge by producing the following example from his adverſary's printed work, of falſe harmony:



'It

'It much grieves me,' ſays Vicentino, 'that I am obliged to pro-
'duce this example of falſe harmony, but I am not the author of it,
'and have done it for my own vindication. It now remains to pro-
'duce the ſentence given againſt me, which I ſhall here do, truly
'copied from the original, ſubſcribed by the judges, and atteſted in
'form.

"Sententia.

"Chriſti nomine invocato, &c. Noi ſopradetti Bartholomeo Eſgo-
"bedo, & Ghiſilino Dancharts, per queſta noſtra diffinitiva ſententia
"et laude in preſentia della detta congregatione, et delli ſopra detti
"Don Nicola, et Don Vincentio, preſenti intelligenti, audienti, et per
"la detta ſententia inſtanti. Pronontiamo ſententiamo il predetto Don
"Nicola non haver in voce, ne in ſcritto provato ſopra che ſia fondata
"la ſua intentione della ſua propoſta. Immo per quanto par in voce
"et in ſcriptis il detto Don Vincentio hà provato, che lui per uno com-
"petentemente cognoſce et intende di qual genere ſia la compoſitione
"che hoggi communamente i compoſitori compongono, et ſi canta
"ogni di, come ogiuno chiaramente diſopra nelle loro informationi
"potrà vedere. Et per queſto ill detto Don Nicola douer eſſere
"condennato, come lo condenniamo nella ſcommeſſa fatta fra loro,
"come diſopra. Et coſi noi Bartholomeo et Ghiſilino ſopraſcritti ci
"ſotto ſcriviamo di noſtra mano propria. Datum Romæ in Palatia
"Apoſtolico, et Capella prædetta, Die vii. Junij. Anno ſupraſcripto
"Pontificatus S. D. N. D. Julij. PP. iii. Anno ſecundo et laudamo.

"Pronuntiavi ut ſupra. Ego Bartholomeus Eſgobedo, et de
"manu propria me ſubſcripſi.

"Pronuntiavi ut ſupra. Ego Ghiſilinus Dancherts, et manu
"propria me ſubſcripſi.

"Io Don Jacob Martelli faccio fede, come la ſententia et le due po-
"lize ſopra notate ſono fidelmente impreſſe et copiate dalla Copia
"della medeſima ſententia de i ſopra detti Giudici.

"Io Vincenzo Ferro confirmo quanto di ſopra.
"Io Stefano Bettini detti il Fornarino, confirmo quanto di ſopra.
"Io Antonio Barrè confirmo quanto di ſopra."

It is to be ſuſpected, as well from the publication of the above ſen-
tence, as from the obſervations of Vicentino on his adverſary's book,

that he is not in earneſt when he calls him a good Chriſtian, and profeſſes to forgive him; nor indeed does it appear by his book, which has been conſulted for the purpoſe, that Vincenzio formally retracted the opinion maintained in the paper delivered in to Ghiſilino, and though the paſſages above cited from his treatiſe do in effect amount to a confeſſion that his former opinion was erroneous, his publiſhing that work without taking notice of the injury Vicentino had ſuſtained by the ſentence againſt him, is an evidence of great want of candour.

It ſeems that the principal deſign of Vicentino in the publication of his book was to revive the practice of the ancient genera, in order to which he invented an inſtrument of the harpſichord kind, to which he gave the name of Archicembalo, ſo conſtructed and tuned, as to anſwer to the diviſion of the tetrachord in each of the three genera: ſuch a multiplicity and confuſion of chords as attended this invention, introduced a great variety of intervals, to which the ordinary diviſion of the ſcale by tones and ſemitones was not commenſurate, he was therefore reduced to the neceſſity of giving to this inſtrument no fewer than ſix rows of keys, 'Sei ordini di taſti', the powers of which he has, though in very obſcure terms, explained; and indeed the whole of the fifth and laſt book of Vicentino's work is a diſſertation on this inſtrument.

CHAP. VII.

KIRCHER relates that Gio. Battiſta Doni, who lived many years after Vicentino *, reduced the ſix Taſti of his predeceſſor to three, and as it ſhould ſeem, without eſſentially interrupting that diviſion of the intervals to which the ſix Taſti were adapted †. In another place of the Muſurgia he ſays that the moſt illuſtrious knight Petrus à Valle, in order to give an example of the metabolic ſtyle, procured a triarmonic inſtrument to be conſtructed under the direction of Doni ‡. This was Pietro Della

* This perſon was ſecretary to cardinal Barberini, afterwards pope Urban VIII. He wrote a treatiſe De Præſtantiæ Muſicæ veteris, another De Generi e di Modi della Muſica, and another, being annotations on the latter. He poſſeſſed a conſiderable degree of muſical erudition, but appears to have been a bigot in his opinions. A full account of him and his writings will be given in the courſe of this work.

† Muſurg tom. I. lib. VI. pag. 459. ‡ Ibid. lib. VII. pag 675.

Valle,

Valle *, the famous Italian traveller, who appears to have been intimate with Doni, for the fourth diſcourſe at the end of the Annotazioni of Doni is dedicated to him; and Della Valle in his book of travels takes occaſion to mention Doni in terms of great reſpect. The triarmonic inſtrument mentioned by Kircher is deſcribed by Doni in the fifth of his diſcourſes at the end of his Annotazioni.

In proſecution of theſe attempts to reſtore the ancient genera, a moſt excellent muſician, Galeazzo Sabbatini of Mirandola, made a bold effort, and gave a diviſion of the Abacus or key-board, by means whereof he propoſed to exhibit all imaginable harmonies; but it ſeems that none of theſe diviſions were ever received into practice; they indeed may be ſaid to have given riſe to ſeveral eſſays towards a new temperament of the great ſyſtem adapted to the diatonic genus, wherein it has been propoſed to reduce the ſeveral keys to the greateſt poſſible degree of equality in reſpect to the component intervals of the diapaſon. One Nicolaus Ramarinus, in the year 1640, invented a key-board, ſimple in its diviſion, but changeable by means of regiſters †. By this invention he effected a diviſion of the tone into nine commas; but neither was this contrivance adopted, for in general the primitive diviſion of the key-board prevailed, and the arrangement of the tones and ſemitones in the organ and harpſichord, and other inſtruments of the like kind, is at this day preciſely the ſame as when thoſe inſtruments were firſt conſtructed.

The above-mentioned work of Vicentino is variouſly ſpoken of among muſicians. Gio. Battiſta Doni, in his treatiſe De Generi e de' Modi della Muſica, cap. I. pretends to point out many abſurdities in his diviſion of the tetrachord for the purpoſe of introducing the ancient genera into modern practice, and treats his invention of the Archicembalo with great contempt. But in his treatiſe De

* Pietro della Valle was a Roman gentleman of great learning; he ſpent twelve years in travelling over Turky, Perſia, India, and other parts of the Eaſt. He married a young lady of Meſopotamia, named Sitti Maani, who dying ſhortly after his marriage, he poſtponed her interment, carrying her remains about with him in his travels many years. At length returning to Rome, he cauſed her to be buried with great pomp in the church of Araceli, twenty four cardinals attending the ſolemnity; and the afflicted huſband prepared to pronounce a funeral oration over her body, began to deliver it, but was interrupted by his tears, and could not proceed. The Roman poets of that time celebrated her death with verſes, and there is a book entitled Funerale di Sitti Maani della Valle celebrato, in Roma nel 1627, e deſcritto da Girolamo Rocchi.

† Muſurgia, tom. I. lib. VI. pag. 460, et ſeq.

Præſtantiæ Muſicæ veteris he is ſtill more ſevere, and gives a character of Vicentino at length in the following ſpeech, which he puts into the mouth of one of the interlocutors in that dialogue.

'I ſuppoſe you have ſeen in a tract, which Donius has lately ſent 'abroad, what depraved and abſurd opinions, and altogether foreign 'to the truth, one Nicolaus Vicentinus has conceived concerning the 'nature, property, and uſe of the genera: he who, as if he had re-'ſtored the muſic of the ancients in its principal part, affected that 'ſpecious, not to ſay arrogant, title or ſurname of Archimuſicus, 'and boaſting ſung that the ancient muſic had juſt now lifted up its 'head above the deep darkneſs. Do not he and his followers 'ſeem to think that the nature and property of the enarmonic 'genus conſiſts in having the harmonical ſeries, or what is called the 'perfect ſyſtem, cut up into the ſmalleſt and moſt minute intervals? 'from whence ariſes that falſe and ridiculous opinion that the com-'mon Polyplectra are to be alone called diatonic, and that thoſe 'which have their black keys divided in a twofold manner are chro-'matic, while thoſe which are thicker divided, and conſiſt of more 'frequent intervals, are to be termed enarmonic: they would not 'have fallen into this error if they had underſtood the ancient and 'natural harmonies in the writings of Ariſtoxenus and others. But 'if Vicentinus had been ſomewhat better inſtructed in the rules of the 'ſcience, and in the reading of the ancient authors, when he under-'took the province of reſtoring the ancient muſic, he would not have 'entered the ſacred places of the Muſes with unwaſhed feet, nor de-'feated that moſt ample praiſe he would have deſerved for his honeſt 'intentions by unproſperous and vain attempts.—I have often won-'dered at the confidence of Vicentinus, who, although he could not 'but be ſenſible that he had but ſlender, or rather no, learning and 'knowledge of antiquity, nevertheleſs did not heſitate to undertake ſo 'great a work. But I ceaſe to wonder when I reflect on that Greek 'ſentence, "Ignorance makes men bold, but learning timid and ſlow."'

To ſay the truth, it does not appear from his book that Vicentino's knowledge of the ſcience was derived from any higher ſource than the writings of Boetius; and with no better aſſiſtance than they could furniſh, the reſtauration of the genera ſeems to have been a bold and preſumptuous undertaking, and yet there have not been wanting muſicians of latter times who have perſiſted in attempting to revive

thoſe kinds of muſic, which the ancients for very good reaſons rejected; and there is to be found among the madrigals of Dominico Mazzochi, printed at Rome, one intitled Planctus Matris Euryali Diatonico-Chromatico-Enarmonico, that is to ſay, in all the three genera of the ancients, which is highly applauded by Kircher.

And with reſpect to Vicentino, ſo far are the writers on muſic in general from concurring with Doni in his cenſure of him, that ſome of the moſt conſiderable among them have been his encomiaſts, and have celebrated both him and that invention or temperature of the Scala maxima to which his inſtrument the Archicembalo is adapted.

'The firſt among the moderns that attempted compoſitions in 'the three genera, was Nicolaus Vicentinus, who when he per- 'ceived that the diviſion of the tetrachords, according to the three 'genera by Boetius, could not ſuit a polyphonous melotheſia and 'our ratio of compoſition, deviſed another method, which he treats 'of at large in an entire book. There were not however ſome 'wanting, who being ſtrenuous admirers and defenders of ancient 'muſic, cavilled at him wrongfully and undeſervedly for having 'changed the genera, that had been wiſely inſtituted by the ancients, 'and put in their ſtead I know not what ſpurious genera. But thoſe 'who ſhall examine more cloſely into the affair will be obliged to 'confeſs that Vicentinus had very good reaſon for what he did, and 'and that no other chromatic-enarmonic polyphonous melotheſia 'could be made than as he taught *.'

And as touching that diviſion of the octave by Vicentino, which Doni and others are ſaid to have improved, the late Dr. Pepuſch is clearly of opinion that it was perfectly agreeable to the doctrines of the ancients; for after remarking that Salinas had accurately determined the enarmonic, and that ſtrictly ſpeaking the fourth contains thirteen dieſes, that is to ſay, each of the tones five, and the ſemitone major three: he adds that the true diviſion of the octave is into thirty-one equal parts, which gives the celebrated temperature of Huygens, the moſt perfect of all, and concludes his ſentiments on this ſubject with the following eulogium on Vicentino: 'The 'firſt of the moderns who mentioned ſuch a diviſion was Don Vin- 'centino, in his book intitled, L'Antica Muſica ridotta alla moderna.

* Muſurgia, tom. I. lib. VII. pag. 660.

'Prat-

'Prattica, printed at Rome, 1555, folio. An inſtrument had been 'made according to this notion, which was condemned by Zarlino 'and Salinas without ſufficient reaſon. But Mr. Huygens having 'more accurately examined the matter, found it to be the beſt tem-'perature that could be contrived. Though neither this great ma-'thematician, nor Zarlino, Salinas, nor even Don Vincentino, ſeem 'to have had a diſtinct notion of all theſe thirty-one intervals, nor 'of their names, nor of their neceſſity to the perfection of muſic *.'

HERMAN FINCK, chapel-maſter to the king of Poland, in 1556, publiſhed in quarto a book with this title, 'Practica muſica 'Hermanni Finckii, exempla variorum ſignorum, proportionum et 'canonum, judicium de tonis, ac quædam de arte ſuaviter et artificioſe 'cantandi continens;' a good muſical inſtitute, but in no reſpect better than many others that were publiſhed in Germany after the commencement of the ſixteenth century. The author, though a chapel-maſter, ſeems to have been a proteſtant, for in the beginning of his work he mentions Luther of pious memory, and confirms the accounts of him that ſay he loved and underſtood muſic.

AMBROSIUS WILPHLINGSEDERUS in 1563 publiſhed at Norimberg, Erotemata Muſices Practicæ, a curious book, and abounding with a great variety of compoſitions of the moſt excellent maſters; and in the ſame year

LUCAS LOSSIUS, of Lunenburg publiſhed a book with this title, 'Erotemata Muſicæ Practicæ ex probatiſſimus quibus que hujus dul-'ciſſima artis ſcriptoribus accurate et breviter ſelecta et exemplis 'puerili inſtitutioni accomodis illuſtrata jam primum ad uſum ſcholæ 'Lunenburgenſis et aliarum puerilium in lucem edita, a Luca Loſſio. 'Item melodiæ ſex generum carminum uſitatiorum in primis ſuaves 'in gratiam puerorum ſelectæ et editæ Noribergæ, M.D.LXIII.' and again in 1570, with additions by Chriſtopher Prætorius, a Sileſian and chanter of the church of St. John at Lunenburg. The title of this book of Loſſius does in a great meaſure beſpeak its contents: Loſſius was a Lutheran divine, born at Vacha in Heſſia in the year 1508, and for above fifty years rector of the college or public ſchool at Lunenburg, a celebrated inſtructor of youth, and very well ſkilled in muſic.

* Letter from John Chriſtoph. Pepuſch. Muſ. D. to Mr. Abraham de Moivre, publiſhed in the Philoſophical Tranſactions for the months of Oct. Nov. and Dec. 1746, page 266 et ſeq.

He died anno 1582. Two years before his death, which happened anno 1582, he compoſed the following epitaph on himſelf:

Hac placide Lucas requieſcit Loſſius urna.
Parte cinis terræ, qua levis ille fuit.
Pars melior vivens cæli mens incolit arcem,
Inter, qui multos erudiere, viros.
Qui pubi decies quinos atque amplius annos
Tradidit hic artes cum pietate bonas.
Edidit & facili qui ſimplicitate libellos
Non paucos, Chriſti, Pieridumque ſcholis.
Finibus Haſſiacis nemoroſis natus, et agris,
Vacham qua præter, clare Viſurge, fluis.
Hæc ubi cognoris, quo te via ducit euntem,
Lector abi, et felix vive, valeque diu.

It was this Loſſius that publiſhed the Lutheran Pſalmodia, mentioned in a preceding page. It ſeems by the numerous publications about this time of little tracts, with ſuch titles as theſe, Erotemata Muſicæ, Muſicæ Iſagoge, Compendium Muſicæ, that the proteſtants were deſirous of emulating the Roman catholics in their muſical ſervice, and that to that end theſe books were written and circulated throughout Germany. They were in general printed in a ſmall portable ſize, and a book of this ſort is to be conſidered as a kind of muſical accidence: that of Wilphlingſederus, as alſo this of Loſſius, are excellent in their way; the merit of them conſiſts in their brevity and perſpicuity, and ſurely a better method of inſtitution cannot be conceived of than this, whereby a child is taught a learned language, and the rudiments of a liberal ſcience at the ſame time.

Theſe, and other books of the like kind, calculated for the inſtruction of children in Cantu chorali et in Cantu figurali vel menſurali, i, e. in plain-ſong and in figurate or menſural muſic, are for the moſt part in dialogue, in which the reſponſes, according as required, are ſpoke in words or ſung in notes. They all contain a diviſion or title De Clavibus ſignatis, with a type of the cliffs as they are now called. Rhaw gives it in this form.

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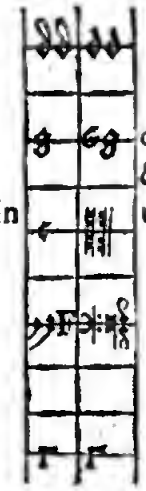
Signa clavium in utroque cantu.



Et ponuntur omnes in lineali ſitu, quædam tamen ſunt magis familiares, utpote F & C. g. rariuſcule. Γ vero & d d rariſſime utimur. Unde

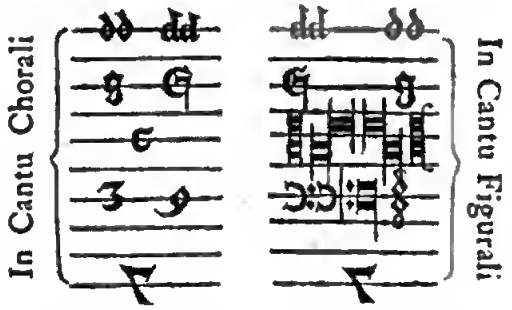
Linea ſignatis ſuſtentat ſcilicet omnes
Et diſtant inter ſe mutuo per diapentem.
Γ tamen ab γάμμα diſtinguat ſeptima quamvis.

And Wilphlingſederus thus:

In chorali cantu ſimpliciter preſcribuntur ita,

In menſurali vero hoc modo

The Typus Clavium Signatarum of Lucas Loſſius is in this form:



Lampadius, an author of the ſame claſs with thoſe above-cited, and whoſe Compendium Muſices is mentioned in a preceding page, gives the following character 𝄞 as the ſignature for G SOL RE UT in the ſeries of ſuperacutes; this is worthy of obſervation, for his Compendium was publiſhed in 1537, and it is the character in uſe at this day.

By the above types it appears that anciently five keys, or cliffs, as they are called, were made uſe of, whereas three are now found ſufficient for all purpoſes. It may be ſaid perhaps that Γ and dd were at no time neceſſary; but it ſeems that in order to imprint the place of the cliffs upon the memory of children, it was neceſſary in ſome way or other to tell them that the ſtation of F was a ſeventh above Γ, and that the other cliffs were a diapente diſtant from each other; this Loſſius does in the following verſes:

Linea ſignatis claves complectitur omnes
Mutuò diſtantes inter ſe per diapenten,
F licet ab γαμμα diſtinguat ſeptima tantum.

And Rhaw in theſe words:

Linea ſignatas ſuſtentat ſcilicet omnes,
Et diſtant inter ſe mutuo per diapentem.
F tamen ab γαμμα diſtinguat ſeptima quamvis.

It therefore became neceſſary to give Γ as the terminus à quo for F, and though the power of dd was ſufficiently aſcertained by the

cliff g, it is to be obſerved that the ſignature dd anſwered to the rule above-cited, and preſerved the appearance of regularity; for by this diſpoſition of the cliff, C occupied the middle of the ſcale, and as there were two cliffs below, ſo were there two above it. Rhaw obſerves that the moſt uſual are F, C, and g, and that Γ and dd are very rarely uſed; he adds, that it was anciently a practice to make the line for F of a red, and that for C of a yellow colour, and that inſtances thereof were in his time to be ſeen in ancient muſic books: this is a confirmation of a paſſage in the Micrologus of Guido to the ſame purpoſe.

All theſe writers diſtinguiſh between the cliffs proper to plain-ſong, and thoſe uſed in figurate or menſural muſic, which it was thought neceſſary to do here, for unleſs this be thoroughly underſtood, very little of the muſic of theſe and the preceding times can be peruſed with any degree of ſatisfaction.

They alſo ſeverally exhibit a Cantilena or actual praxis of the intervals by the voice, in order to impreſs them on the minds of children. The moſt ancient example of this kind known to be extant is a Cantilena for the practice of learners, inſerted in the next preceding volume of this work, ſaid to have been framed by Guido himſelf; but for this aſſertion there ſeems to be no better authority than tradition, for it is not to be found in any of his writings. Thoſe contained in the Enchiridion of George Rhaw, and the Compendium Muſices of Lampadius differ but very little from that of Guido abovementioned.

Claudius Sebastianus publiſhed at Straſburg in 1563 a book intitled Bellum Muſicale, inter Plani et Menſuralis Cantus Reges. A whimſical allegory, but a learned book.

Gioseffo Zarlino, of Chioggia *, a moſt celebrated theoriſt and practical muſician, was born in the year 1540; from the greatneſs of his erudition there is reaſon to imagine that he was intended for ſome learned profeſſion; this at leaſt is certain, that it was by the recommendation of Adrian Willaert that he betook himſelf to the ſtudy of muſic, and Salinas aſſerts that he was a diſciple of Willaert. Bayle ſtyles him preſident and director of the chapel of the Signory of Venice, but the true deſignation of the office is maeſtro di capella of

* An epiſcopal city in one of the iſles of the gulph of Venice, in Latin Clodia, whence comes the Latin ſurname of Clodienſis given to Zarlino.

the church or temple of St. Mark. He compoſed the muſic for the rejoicings at Venice upon the defeat of the Turks at Lepanto, which was much applauded; notwithſtanding which the world has choſen to conſider him as a theoriſt rather than a practical compoſer, and in this they ſeem to have judged properly, for in the ſcience of muſic he is indiſputably one of the beſt writers of the modern times. He died at Venice in February 1599, as Thuanus relates, who has celebrated him among the learned men of that time.

In the catalogue of the library of Thuanus mention is made of two books of Zarlino, the one intitled Dimoſtrationi Harmoniche, printed at Venice in the year 1571, and afterwards with additions in 1573; and the other printed in the ſame city in the year 1588, and intitled Sopplimenti Muſicale; but the beſt edition of theſe and his other works is unqueſtionably that of 1589, in folio, printed at Venice with this title, De tutti l' Opere del R. M. Gioſeffo Zarlino Da Chioggia. Theſe conſiſt of four volumes, the firſt is intitled Iſtitutioni Harmoniche, the ſecond Dimoſtrationi Harmoniche in cinque Ragionamenti, the third Sopplimenti Muſicale; the fourth volume is a collection of tracts on different ſubjects, which have no relation to muſic.

In the three firſt volumes of theſe his works, Zarlino, in a ſtyle, in the opinion of ſome very good judges of Italian literature, not inelegant, has entered into a large diſcourſe on the theory and practice of muſic, and conſidered it under all the various forms in which it appears in the writings of the Greek harmonicians, and the writers of later times: as he appears to have been acquainted with the Greek language, there is little doubt but that he derived his intelligence from the genuine ſource; and as to Boetius and the other Latin and Italian writers, he ſeems to be poſſeſſed of all the knowledge that their writings were capable of communicating.

As the ſubſtance of what is contained in the ancient writers has already been given in the courſe of this hiſtory, it is unneceſſary to incumber it with a minute abridgment of ſo copious a work as that of Zarlino; and a general account of the contents of the Iſtitutioni, the Dimoſtrationi and the Sopplimenti, with occaſional remarks and obſervations on the ſeveral particulars contained in them, will ſuffice to ſhew the nature and tendency of Zarlino's writings, and exhibit a general view of the merit and abilities of their author.

The Iſtitutioni begins with a general eulogium on muſic, ſetting forth its excellence and uſe as applicable to civil and religious purpoſes; in his diviſion of muſic into mundane and humane Zarlino follows Boetius and the other Latin writers. Of the number Six, he ſays that it comprehends many things of nature and art; and in a far more rational way than Bongus has done, he conſiders its properties ſo far only as they relate to muſic.

In his explanation of the ſeveral kinds of proportion of greater and leſſer inequality, and of the difference between proportion and proportionality he is very particular, and very learnedly and judiciouſly comments upon Boetius, who on this head is rather too conciſe.

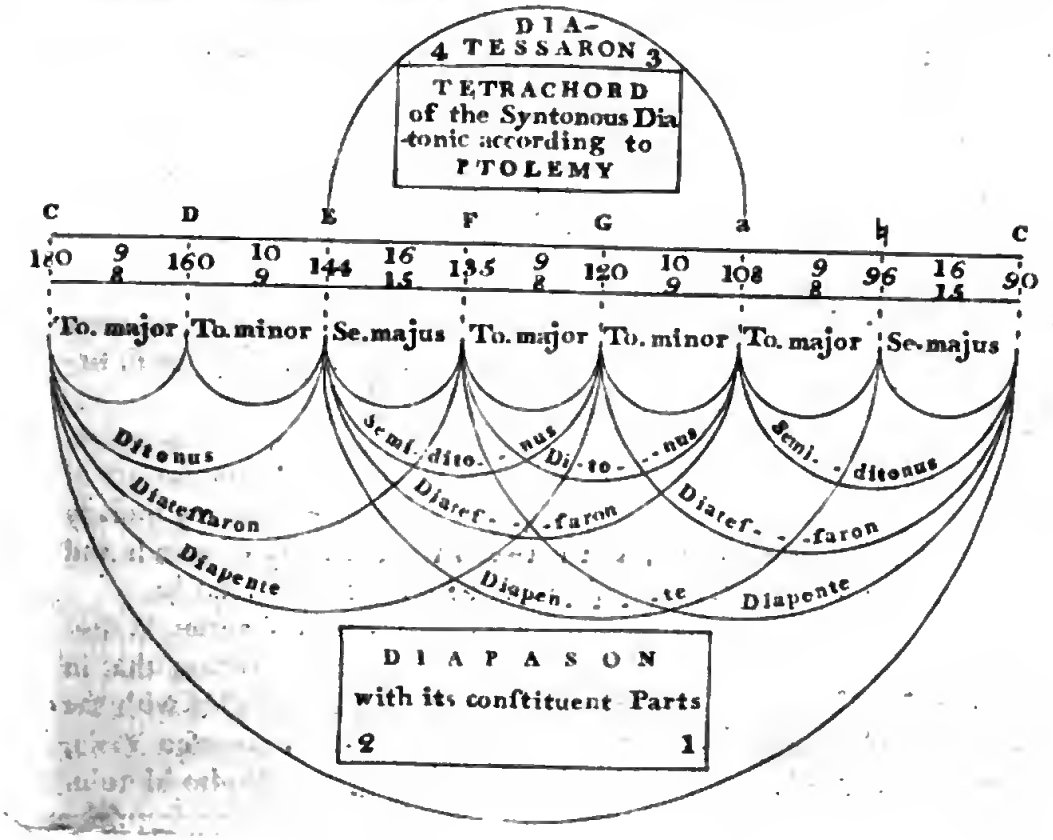
The account of the ancient ſyſtem given by him cannot be ſuppoſed to contain any new diſcoveries, all that can be ſaid about it is to be found in the writings of the Greek harmonicians, and with theſe he ſeems to have been very well acquainted.

In his deſcription of that ſpecies of the diatonic genus called the Syntonous, or intenſe of Ptolemy, in which the tetrachord is divided into tone major, tone minor, and a greater hemitone in the ratio of 16 to 15, he gives it the epithet of Natural, an expreſſion which ſeems to beſpeak that predilection in its favour, which he manifeſted in a formal diſpute with Vincentio Galilei on the ſubject, in which he contended for its ſuperior excellence in compariſon with every other of the diatonic ſpecies, and ſucceeded.

Chap. xxv. of the ſecond part of the Iſtitutioni is an explanation of an inſtrument called the Meſolabe, ſaid to have been invented either by Archytas of Tarentum, or Eratoſthenes, the uſe whereof is to diſtinguiſh, by means of mean proportionals, between the rational and irrational intervals, and to demonſtrate the impoſſibility of an equal diviſion of the ſuperparticular ratios. This inſtrument was it ſeems a great favourite with Zarlino, for in the Sopplimenti, lib. IV. cap. 9. he enlarges on the utility of it, and complains of his diſciples that they could not be prevailed on to ſtudy it with that degree of attention which it merited.

Chap. xxxix. contains a figure of the diapaſon, with a repreſentation of the diatonic tetrachord, conſtituted of a greater ſemitone, in the ratio $\frac{25}{24}$ of a tone major $\frac{9}{8}$, and tone minor $\frac{10}{9}$; this is the diviſion which Zarlino throughout his works contends for as the natural and only true one, and is called the ſyntonous or intenſe diatonic of Ptolemy. The figure above-mentioned is thus delineated by Zarlino:

Chap.



Chap. xlix. contains the author's ſentiments of the ancient genera and their ſpecies, upon which he does not ſcruple to pronounce that the ancient diviſion of them is vain and unprofitable.

The third part of the Iſtitutioni contains the elements of counterpoint, and directs how the ſeveral parts of a Cantilena are to be diſpoſed. It contains alſo the precepts for the compoſition of fugue, whereon diſcourſing, the author makes frequent mention of Juſquin, Brumel, and other excellent compoſers, and celebrates, in terms of the higheſt reſpect, the excellencies of Adrian Willaert his maſter.

The fourth and laſt part of the Iſtitutioni treats of the modes or tones, that is to ſay, thoſe of the ancients, and thoſe other inſtituted by St. Ambroſe and pope Gregory, and adapted to the ſervice of the church. Zarlino's account of the former contains a great deal of that hiſtory which is juſtly ſuſpected to be fabulous, as namely, that the Phry-

Phrygian was invented by Marſyas, the Mixolydian by Sappho of Leſbos, the poeteſs, and the others by perſons of whom ſcarce any memorials are extant. In this part of his work Zarlino very clearly explains the difference between the harmonical and arithmetical diviſion of the diapaſon, from whence the two kinds of mode, the authentic and the plagal are known to ariſe; but here with Glareanus he contends, notwithſtanding the opinion of many others to the contrary, that the modes are neceſſarily twelve; he does not indeed profeſs to follow Glareanus in his diviſion, but whether he has ſo done or not is a matter in which the ſcience of muſic is at this time ſo little interſted, that it ſcarce deſerves the pains of an enquiry.

Chap. xxxii. of this laſt part contains ſome rules for accommodating the harmony of a cantilena to the words which are the ſubject of it. Rules indeed, if any can be preſcribed for accommodating melody to words, might be of uſe, but between the harmony of ſounds and the ſentiments of poetry there ſeems to be no neceſſary relation.

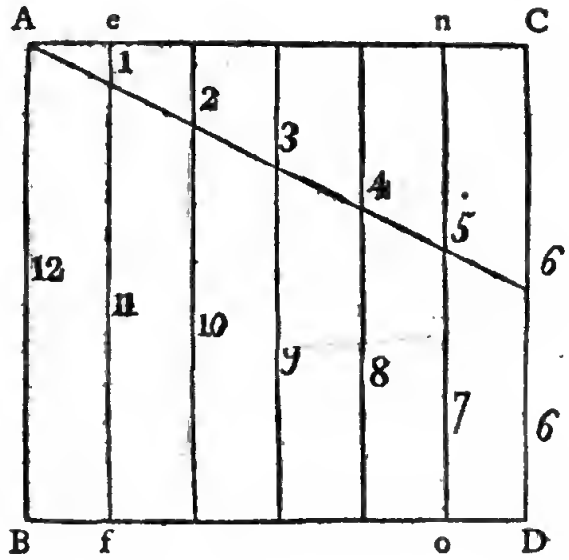
The Dimoſtrationi Harmoniche are a ſeries of diſcourſes in dialogues, divided into five Ragionamenti. The author relates that in the year 1562, his friend Adrian Willaert being then afflicted with the gout, he made him a viſit, and found at his houſe Franceſco Viola, chapel-maſter to Alfonſo d'Eſte, duke of Ferrara, Claudio Merulo, whom he ſtyles a moſt ſweet organiſt *; they begin a diſcourſe on the ſubject of muſic, in which each delivers his ſentiments with great freedom.

The ſubjects treated on in the firſt of the Ragionamenti are the proportions of greater and leſſer inequality, and the meaſure of intervals. The whole of this dialogue may be ſaid to be a commentary on Boetius; the thirty-ninth and laſt propoſition contains a demonſtration that ſix ſeſquioctave tones exceed the diapaſon.

The ſecond and third of the Ragionamenti conſiſt for the moſt part of demonſtrations of the ratios of the conſonances and the leſſer intervals. In the ſecond, Prop. xiv. is a diagram, an improvement on the Helicon of Ptolemy, whereby the ratios of the conſonances are clearly demonſtrated.

* Claudio Merulo, or Merula, of Correggio, was organiſt to the duke of Parma. He compoſed maſſes, pſalms, and motets, and publiſhed Toccata d' Intavolatura d'Organo. In Roma, appreſſo Simone Veſovio, 1598, fol.

The



The above parallelogram is divided into ſix parts by lines, which are biſected by a diagonal line proceeding from a point that divides the ſide C D equally, to the oppoſite angle. The ſide of the parallelogram A B is ſuppoſed to contain twelve parts; the biſection of the line C D is equal, that is to ſay it gives ſix parts on each ſide, but the biſection of the other lines is ſuch, as gives the following harmonical proportions, amounting in number to no fewer than forty-five, as appears by this table.

TABLE

TABLE

12
- 10. Semiditone
- 9. Diateſſaron
- 8. Diapente
- 6. Diapaſon
- 5. Diapaſon and ſemiditone
- 4. Diapaſon and diapente
- 3. Diſdiapaſon
- 2. Diſdiapaſon and diapente
- 1. Triſdiapaſon and diapente

10
- 9. Tone minor
- 8. Ditone
- 6. Hexachord major
- 5. Diapaſon
- 4. Diapaſon and ditone
- 3. Diapaſon and Hexachord major
- 2. Diſdiapaſon and ditone
- 1. Triſdiapaſon and ditone

9
- 8. Tone major
- 6. Diapente
- 5. Heptachord minor
- 4. Diapaſon and tone major
- 3. Diapaſon and diapente
- 2. Diſdiapaſon and tone major
- 1. Triſdiapaſon and tone major

8
- 6. Diateſſaron
- 5. Hexachord minor
- 4. Diapaſon
- 3. Diapaſon and diateſſaron
- 2. Diſdiapaſon
- 1. Triſdiapaſon

6
- 5. Semiditone
- 4. Diapente
- 3. Diapaſon
- 2. Diapaſon and diapente
- 1. Diſdiapaſ. and ſemiditone

5
- 4. Ditone
- 3. Hexachord major
- 2. Diapaſon and ditone
- 1. Diſdiapaſon and ditone

4
- 3. Diateſſaron
- 2. Diapaſon
- 1. Diſdiapaſon

3
- 2. Diapente
- 1. Diapaſon and diapente

¶ 2. 1 Diapaſon

The diviſions of the lines e f and n o, which give the proportions of 11 to 1, and 7 to 5, are irrational, and are therefore omitted in the table.

The fourth of the Ragionamenti directs the diviſion of the monochord, and treats in general terms of the ancient ſyſtem.

The fifth and laſt contains the ſentiments of the author on the modes of the ancients, in which little is advanced that is not to be found elſewhere.

The Sopplimenti Muſicali is dedicated to Pope Sixtus V. the author ſtyles it ‘ A declaration of the principal things contained in the ‘ two

' two former volumes, and a formal defence of the author againſt the ' calumnies of his enemies.' The ground of the diſpute betwcen Zarlino and his adverſaries was principally this, Zarlino through the whole of the two former volumes, in his diſcrimination of the five ſeveral ſpecies of the diatonic genus, rejects the ditonic diatonic of Ptolemy $\frac{16}{15}$ $\frac{9}{8}$ $\frac{10}{9}$, which indeed ſeems to be no other than the diatonic of Pythagoras himſelf, and prefers to it the intenſe or ſyntonous diatonic of Ptolemy, as it is called, $\frac{16}{15}$ $\frac{10}{9}$ $\frac{9}{8}$, as being the moſt natural to the ear. This is in truth the diatonic of Didymus, for it was he that firſt diſtinguiſhed between the greater and leſſer tone, with this difference, that he places them in this order $\frac{16}{15}$ $\frac{10}{9}$ $\frac{9}{8}$, thereby giving to the leſſer tone the firſt place in the tetrachord, whereas Ptolemy gives it the ſecond; and in thus preferring the ſyntonous to the ditonic, Zarlino as Dr. Wallis obſerves, was followed by Kepler, Merſennus, Des Cartes, and others *.

This the Luteniſts, who, as they were for the moſt part Ariſtoxeneans in practice, had adopted another tuning, oppoſed. They contended for a tetrachord of two equal tones and a ſemitone, but yet refuſed to abide a determination of the queſtion by any other judgment than that of the ear.

At the head of theſe opponents of Zarlino ſtood Vincentio Galilei, a man of great learning and ingenuity, and who, though not a muſician by profeſſion, was deeply ſkilled in the ſcience. He was beſides a moſt exquiſite performer on the lute, and a favourer of that diviſion of Ariſtoxenus which is called the intenſe, and gave to the tetrachord a hemitone and two whole tones. This perſon, who had formerly been a diſciple of Zarlino, publiſhed as it ſeems a ſhort examen of the Iſtitutioni upon its firſt publication, intitled ' Diſcorſo intorno all' Opere del Zarlino', which he criticiſes with an unwarrantable degree of ſeverity; but in a ſubſequent work, intitled ' Dialogo della

* Dr. Wallis makes it a queſtion whether or no Zarlino was the firſt that endeavoured to introduce the ſyntonous diatonic inſtead of the ditonic diatonic, but Galilei, in his Dialogue, pag. 112, expreſsly aſſerts that Lodovico Fogliano of Modena, and who publiſhed in 1529 a folio volume intitled Muſica Theorica, of which an account has herein before been given, was the firſt who diſcovered that the diatonic of his time was not the ditonic, but the ſyntonous or intenſe diatonic. This Zarlino, in the Sopplimenti, lib. III cap. ii. ſeems to deny; but the truth of the matter is, that Fogliano, in the ſecond ſection of his book, treats expreſsly ' De utilitate toni majoris et minoris,' which he would hardly have done, but with a view to eſtabliſh that diviſion of the tetrachord which Zarlino afterwards contended for.

muſica antica et della moderna,' he takes great pains to prove that the preference which Zarlino had given to the ſyntonous ſpecies of the diatonic above-mentioned, had no foundation in nature. The conduct of Galilei in this diſpute is worthy of remark. He conſiders Zarlino as an innovator or corrupter of muſic, and while he is treating him as ſuch, he endeavours to make it believed, that he was the firſt among the moderns that attempted to introduce that ſpecies of the diatonic which admitted of diſſimilar tones, but fearing leſt inſtead of a corrupter he might in the opinion of ſome be deemed an improver of muſical practice, he takes care to inform the world, and indeed expreſsly aſſerts, that Lodovico Fogliano, many years before Zarlino, found out and maintained that the diatonic even of that day was not the ditonic, but the ſyntonous diatonic of Ptolemy.

The Sopplimenti Muſicali of Zarlino, lib. III. cap. 2, contains a defence of the author againſt this invidious charge of Galilei whom he ironically ſtyles his loving diſcipple, 'il mio diſcepolo amorevole.' As to the merits of the queſtion between them, they ſeem to be determined in favour of Zarlino, for not only have Kepler, Merſennus, and Des Cartes adopted the diviſion which he contended for *, but it is the only one practiſed at this day.

* As this aſſertion does at preſent ſtand on no better ground than a bare dictum of Dr. Wallis, in the appendix to his edition of Ptolemy, it may here be expected that in ſupport of it the opinions of the authors above named ſhould ſeverally be adduced. To begin with Kepler. This author, who in his reaſoning about muſic affects a language peculiar to himſelf, after giving the preference to the diviſion of the tetrachord $\frac{9}{8}\ \frac{10}{9}\ \frac{16}{15}$, ſpeaks of two kinds of muſical progreſſion, the hard and the ſoft, which others characterize by the terms major and minor third. In the former of theſe proceeding from the ſyllable UT, which is the progreſſion referred to by all who ſpeak of the diſpoſition of the greater and leſſer tone, he ſays that in the diviſion of the tetrachord, nature herſelf informs us that the greater tone has the lower place, whereby he expreſſes his acquieſcence in the opinion of Zarlino and his adherents upon the queſtion in debate. Harmonices Mundi, lib. III. cap vii.

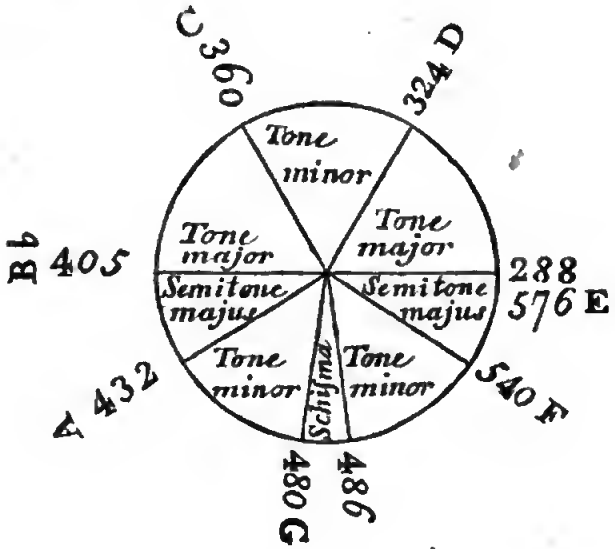
As to Merſennus, who appears to have reviewed the controverſy with great attention, he ſays that nature pays no regard to the conveniency of it, and that though the diviſion of Ariſtoxenus may for particular reaſons be preferred by thoſe who play on the lute, it does by no means follow that it is upon the whole the moſt eligible; for, adds he, 'of all ſyſtems 'poſſible that is the moſt natural and eaſy to ſing which follows the harmonical numbers, as 'is experienced when good voices ſing ſeveral parts together, who could not do all that is 'marked in ſimple or diminiſhed counterpoint commonly made uſe of, unleſs they obſerved 'the diſtinction of the greater and leſſer tone, and that of the greater, mean and leſſer ſemi-'tone, and of ſeveral others elſewhere ſpoken of by him.' Harm. Univerſ. Des Inſtruments, liv. II. pag. 61. And in another place, 'that ſyſtem which conſiſts of a greater and leſſer 'tone, and alſo of different ſemitones, and other juſt intervals both conſonant and diſſonant, 'is the beſt of all, and that this is the very nature of the ſong, the ear, the imagination,

'the

The Sopplimenti is of a miſcellaneous nature, for it is a defence of many opinions advanced by the author in his former works. It

' the inſtruments, and the underſtanding all confirm, provided experiments are made uſe of ' for an accurate enquiry into it.' Merſen. Harmonic. lib. V. De Diſſonantiis, pag. 86.

The ſentiments of Des Cartes on the queſtion which of all others is the moſt eligible diviſion of the diapaſon, are deducible from the chapter in his Compendium Muſicæ, intitled De Gradibus ſive Tonis muſicis, wherein he aſſerts that the order to be obſerved in conſtituting the intervals contained in the diapaſon ought to be ſuch, as that a ſemitone major ſhall have on each ſide next to it, a tone major and a tone minor. This diſpoſition he illuſtrates by the following figure.



Upon which it may be obſerved that A is aſſumed for the chord A, and the other letters for the correſponding chords in the ſcale. Between A and B b the ratio is $\frac{4}{5}\frac{3}{5}$, which in ſmaller numbers is $\frac{16}{17}$, and between E and F $\frac{243}{256}$, alſo $\frac{16}{15}$, both of which are ſemitones major, $\frac{405}{256}$ is $\frac{9}{8}$, and $\frac{100}{243}$ is $\frac{10}{9}$, thus are produced the intervals contended for, $\frac{16}{15}$ $\frac{9}{8}$ $\frac{10}{9}$, which in the opinion of Zarlino and others conſtitute the ſyntonous or intenſe diatonic tetrachord of Ptolemy, and in that of Des Cartes is the moſt eligible diviſion or temperament of that interval, and conſequently of the diapaſon

There is little doubt but that that diviſion of the tetrachord which conſtitutes the ſyntonous or intenſe ſpecies of the diatonic genus is in theory the moſt eligible, and as far as regards vocal muſic, it may be equally well adapted to practice. But it ſeems that in ſuch inſtruments as the organ, and others where the meaſure of intervals does not depend upon the performer, ſuch a diviſion of the tetrachord as diſtinguiſhes between the greater and leſſer tone is not admiſſible. Nay, were the concords themſelves in ſuch inſtruments to be uniformly tuned to the degree of perfection required by a nice ear, ſome of the conſonant intervals would be ſo conſtituted as to approach very nearly to diſcord.

contains alſo many particulars, many diagrams and mathematical problems, calculated to explain and illuſtrate his doctrines. In the fourth book he treats of the Genera and their ſpecies or colours, as they are called, and propoſes a temperature adapted to the lute, whereby the diapaſon is divided by ſemitones into twelve equal parts. In the ſixth book he treats of the ancient modes, which with Glareanus he makes to be twelve in number. In the eighth and laſt book he ſpeaks of the organ, and deſcribes one in the ancient city of Grado, the figure whereof is given in a preceding page of this work.

Many very curious particulars and little anecdotes of perſons and things relating to muſic are interſperſed in theſe three volumes of Zarlino's works, viz. the Iſtitutioni, Dimoſtrationi, and Sopplimenti, ſome of the moſt remarkable are theſe. Deer are delighted with the ſound of muſic, and huntſmen by means thereof eaſily take them.

For this reaſon it is ſaid that Zarlino could never prevail in his endeavours to eſtabliſh a tuning of the organ correſpondent to the diviſion of the tetrachord in the ſyntonous diatonic; for Bontempi atteſts, that not only no organ in Italy or Europe was altered, or the tuning thereof in any degree varied, in conſequence of his ſpeculations, but that that of the chapel of St. Mark, where he preſided, continued exactly in the ſtate it had been left in by Claudio Monteverde, Giovanni Rovetta, and others his predeceſſors. Hiſtoria Muſica di Bontempi, Parte prima, Corollario IV.

The difficulties ariſing from that ſurd quantity which in a courſe of numerical calculation ariſes in the diviſion of the diapaſon, was but little noticed in vocal performance, for this reaſon, that the voice in ſinging accommodates itſelf to the ear, and with wonderful facility conſtitutes only grateful intervals, inſenſibly rejecting ſuch as are diſſonant. But in ſuch inſtruments as the organ this quantity was for a long time found to be an unmanageable thing; a ſeries of fifths all perfect through the ſcale was what the ear would not bear, and this conſideration ſuggeſted the invention of what is called a Temperament, by which is to be underſtood a tuning, wherein by making the intervals irrational, more, in reſpect of harmony and coincidence of ſound is given to the diſſonances than is taken from the conſonances: the firſt eſſay of this kind is ſaid by Polydore Virgil, De Rerum Inventoribus, lib. III. cap. xviii to have been the invention of ſome very learned man in the ſcience of muſic, but whoſe name, country, and even the age he lived in, are irrecoverably loſt; it conſiſted in the intenſion of the diateſſaron, and the remiſſion of the diapente, and by neceſſary conſequence made both the tones equal. Bontemp 186. Salinas, lib. III. cap. xiii, has remarked upon this diviſion that the equality of the tones implies the taking away of the comma; and in another place, that by this diviſion the redundant commas in the diapaſon, which he makes to be three, are diſtributed throughout the diapaſon ſyſtem. And this temperament is preſerved by thoſe tuners of the organ who make it a rule, and it is almoſt an univerſal one, to tune the thirds as ſharp, and the fifths as flat, as the ear will bear them.

The reduction of the tones to an equality rendered each of them capable of a diviſion into ſemitones, and gave riſe to the invention of that called by the Italians Syſtema Particlpato, in which the diapaſon is divided into twelve ſemitones, whereby, in the opinion of ſome, the diatonic and chromatic genera are united, as indeed will ſeem to be the caſe upon a bare view of the keys of an organ or harpſichord.

Iſtit.

Iſtit. II. pag. 11 *. — The human pulſe is the meaſure of the beats in muſic. Ibid. 256.—Country people, and thoſe that underſtand not muſic, naturally ſing the diatonic octave with a third and ſixth major. Ibid. 262.—Domenico da Peſaro, an excellent fabricator of harpſichords, and other inſtrumenti da penna. Ibid. 171.—Boccace invented the Rima Ottava. Ibid. 381.—Juſquin conſidered the fourth as a conſonance, and uſed it in two parts without any accompanyment. Ibid. 187.—Vincenzo Colombi, and Vincenzo Colonna of

* The author aſſerts this fact on the authority of Ælian, a writer of no great credit, nevertheleſs that theſe animals are ſuſceptible of the power of muſic is not to be diſputed, Plutarch, in the ſeventh book of his Sympoſiacs, ſays of deer and horſes, that they are of all irrational creatures the moſt affected with harmony. Playford, in the preface to his Introduction to Muſic, ſays the ſame thing, and adds, 'Myſelf, as I travelled ſome years 'ſince near Royſton, met a herd of ſtags, about 20, upon the road, following a bagpipe 'and violin, which when the muſic played they went forward, when it ceaſed they 'all ſtood ſtill, and in this manner they were brought out of Yorkſhire to Hampton Court.' And whoever will make the experiment, will find it in his power to draw to him and detain one of theſe creatures as long as he pleaſes by the ſound of a violin or any inſtrument of that kind. Horſes are alſo delighted with the ſound of muſic.

'For do but note a wild and wanton herd,
'Or race of youthful and unhandled colts,
'Fetching mad bounds, bellowing and neighing loud,
'(Which is the hot condition of their blood)
'If they but hear perchance a trumpet ſound,
'Or any air of muſic touch their ears,
'You ſhall perceive them make a mutual ſtand;
'Their ſavage eyes turn'd to a modeſt gaze
'By the ſweet power of muſic.'
SHAKESPEARE, Merchant of Venice, Act V. Scene I.

For this fact we have alſo the authority of the duke of Newcaſtle, who aſſerts it in his book of Horſemanſhip. Henry Stephens alſo relates that he once ſaw a lion at London, which would forſake his food to hear muſic. Pref. ad Herod.

Elephants are likewiſe ſaid to be extremely ſuſceptible of the power of muſic. Suetonius relates that the emperor Domitian had a troop of elephants diſciplined to dance to the ſound of muſic, and that one of them, who had been beaten for not having his leſſon perfect, was diſcovered the night after in a meadow, practiſing it by himſelf. In the Melanges of Vigneul Marville, tom. III is a humourous relation of the effects of muſic on a number of animals of different kinds, wherein it is ſaid that a horſe, a hind, a dog, and ſome little birds were very much affected by it, but that an aſs, a cow, a cat, and a cock and hen were all inſenſible of its charms.

In the Hiſtoire de la Muſique, et de ſes Effets, tom. I. pag. 321, is the following curious relation to this purpoſe:

'Monſieur de ——, captain of the regiment of Navarre, was confined ſix months in 'priſon for having ſpoken too freely to Monſieur de Louvois, he begged leave of the go'vernor to grant him permiſſion to ſend for his lute to ſoften his confinement. He was 'greatly aſtoniſhed after four days to ſee at the time of his playing the mice come out of 'their holes, and the ſpiders deſcend from their webs, who came and formed a circle round 'him to hear him with attention. This at firſt ſo much ſurpriſed him, that he ſtood ſtill 'without

Italy, two organ-makers, inferior to none in the world. Ibid. 374.— Michael Stifelius, an excellent mathematician *, and Nicolò Tar-

'without motion, when having ceaſed to play, all thoſe inſects retired quietly into their 'lodgings: ſuch an aſſembly made the officer fall into reflections upon what the ancients 'have told us of Orpheus, Arion, and Amphion. He aſſured me that he remained ſix 'days without playing, having with difficulty recovered from his aſtoniſhment, not to 'mention a natural averſion he had for theſe ſorts of inſects, nevertheleſs he began afreſh 'to give a concert to theſe animals, who ſeemed to come every day in greater numbers, as 'if they had invited others, ſo that in proceſs of time he found a hundred of them about 'him. In order to rid himſelf of them, he deſired one of the jailors to give him a cat, 'which he ſhut up ſometimes in a cage when he choſe to have this company, and let her 'looſe when he had a mind to diſmiſs them, making it thus a kind of comedy that alle-'viated his impriſonment. I long doubted the truth of this ſtory, but it was confirmed 'to me ſix months ago by M. P——, intendant of the ducheſs of V——, a man of merit 'and probity, who played upon ſeveral inſtruments to the utmoſt excellence. He told 'me that being at ——, he went up into his chamber to refreſh himſelf after a walk, and 'took up a violin to amuſe himſelf till ſupper-time, ſetting a light upon the table before 'him; he had not played a quarter of an hour before he ſaw ſeveral ſpiders deſcend from 'the ceiling, who came and ranged themſelves round about the table to hear him play, at 'which he was greatly ſurpriſed, but this did not interrupt him, being willing to ſee the 'end of ſo ſingular an occurrence. They remained upon the table very attentively until 'ſomebody came to tell him ſupper was ready, when having ceaſed to play, he told me theſe 'inſects remounted to their webs, to which he would ſuffer no injury to be done. It was 'a diverſion with which he often entertained himſelf out of curioſity.'

The ſame author ſays that he once ſaw, at the fair of St. Germain, rats dance in cadence upon a rope to the ſound of inſtruments, ſtanding upright, each holding a little counterpoiſe, in the manner of rope dancers. He ſays he alſo ſaw eight rats dance a figure-dance as truly as ſo many profeſſed dancers; and that a white rat from Lapland danced a ſarabband juſtly, and with all the gravity of a Spaniard.

Plutarch relates that a certain barber, who kept a ſhop in the Greek forum, had a magpye that imitated the ſound of muſical inſtruments, the cry of oxen, and could pronounce the words of men; and that a certain rich man paſſing by, with trumpeters in his train, who, as was uſual, ſtopped there and played for ſome time; the bird from that day became mute, to the wonder of every one. Many reaſons were given for his ſilence, but the true one was he was meditating to imitate the ſound of the trumpets, for firſt he was obſerved to practiſe ſilently and to himſelf the tune they had played, at laſt he broke out, and ſung it ſo truly and melodiouſly that all were aſtoniſhed who heard him.

Cælius Rhodiginus relates that he ſaw at Rome a parrot which Cardinal Aſcanius had purchaſed for a hundred pieces of gold, that pronounced and clearly articulated, without heſitation or interruption, the words of the Apoſtle's Creed.

And laſtly Kircher relates, that when Baſilius the emperor of the Eaſt, at the perſuaſion of Santabarenus, had thrown his ſon Leo into priſon on ſuſpicion of his having conſpired againſt him, the houſhold lamented the fate of Leo, and ſung mournful verſes, theſe a parrot learned; and Baſilius when he heard the parrot repeat them, and in a melancholy tone pronounce the name of Leo, was ſo affected that he releaſed him, that it might not be ſaid he was overcome by a parrot in tenderneſs for his ſon.

* Michael Stifelius was a German Lutheran miniſter, a man of learning, and particularly ſkilled in the ſcience of arithmetic, by the help whereof he undertook to predict that at ten in the morning of the third day of October, 1533, the world would be at an end; early in the morning of that day Stifelius aſcended a pulpit, and exhorted his hearers to make themſelves ready, for that the minute was at hand in which they were to aſcend to heaven with the very cloaths that they had then on, the hour paſſed, and the people find-

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taglia of Breſcia *, attempted an equal diviſion of the tone, but without ſucceſs. Dimoſt. 146.—Adrian Willaert perſuaded Zarlino to the ſtudy of muſic. Ibid, 12.—The Chromatiſts of Zarlino's time were in his opinion the enemies of good muſic. Ibid. 215.—Vincenzo Colombi, the famous organ-maker, made the author a monochord, diatonically divided, by ſemitone major, tone major, and tone minor. Ibid. 198.—Bede, who wrote on muſic, makes uſe of the terms Concentus and Diſcantus, from whence it is to be inferred that muſic in parts was known in his time. Soppli. 17.—Gioſeffi Guammi of Lucca, an excellent organiſt and compoſer. Ibid. 18.

The fourth and laſt volume of Zarlino's work is on miſcellaneous ſubjects. It contains a treatiſe on Patience, a diſcourſe on the origin of the Capuchin Friars, and an anſwer to ſome doubts that had ariſen touching the correction of the Julian calendar.

From the foregoing account of the works of Zarlino it ſufficiently appears that they are a fund of muſical erudition; and the eſtimation in which they are held by men of the greateſt learning and ſkill in the ſcience may be judged of from the following character which John Albert Bannus has given of him and his writings. 'Joſeph 'Zarlino of Chioggia was a great maſter of the theory of muſic. In 'his learned Inſtitutions, Demonſtrations, and Supplements pub-'liſhed in Italian at Venice 1580, he has explained and improved the 'ſcience with much greater ſucceſs than any other author. He is 'ſomewhat prolix, but his learning amply compenſates for that fault. 'John Maria Artuſius Bononienſis reduced the precepts of Zarlino 'into a Compendium, and this again into tables. In theſe he ſets forth 'the ſcience of muſic in a ſhort, clear, and perſpicuous manner. There 'are others who have written on muſic, whether they equal Zarlino or 'not I do not know, at leaſt they do not ſurpaſs him.—So that Zar-

ing themſelves deceived, fell on their paſtor, and had he not eſcaped, would probably have killed him, however, by the intereſt of Luther he got reinſtated in his church. Thuanus and other hiſtorians relate this fact with all its circumſtances, and Camerarius in his Hiſtorical Meditations has made a very comical ſtory of it: the whole may be ſeen in Bayle, who has an article for Stifelius.

* Nicolò Tartaglia was an excellent mathematician; he tranſlated Euclid into the Italian language, and wrote a treatiſe Di Numero et Miſure. Apoſtolo Zeno ſtyles him 'Un dotto Breſciano.'

'lino alone will ſerve inſtead of all the reſt: without him the opi-
'nions of the ancients cannot be underſtood, nor a perfect know-
'ledge of this ſcience be eaſily attained *. But he does not come
'up to the perfection of the modern muſic. I have commended
'Zarlino above all the reſt, not becauſe the writings of other men
'on this ſubject are of no value, for they contain many excellent
'and learned inſtructions, but becauſe he is the beſt writer on
'this ſubject, and as many authors having given but an imperfect
'account of muſic, and this defect muſt be ſupplied by great ſtudy,
'induſtry, and various reading, I cannot recommend any one of
'them to thoſe who ſtudy this art except Zarlino. Beſides few of
'them have at the ſame time thoroughly examined and underſtood
'both the theoretical and practical part of muſic. Zarlino in my opinion
'has written on this ſubject with more learning and ſucceſs than all
'the reſt: and he is almoſt the only author who has ſucceeded in it.
'His Compendium, as it is drawn up by John Maria Artuſius Bono-
'nienſis, is an excellent method, and may be of ſingular uſe in the
'practice of muſical compoſition †.'

Artuſi is by this account of Bannius ſo connected with Zarlino, that it becomes neceſſary to ſpeak in this place of him rather than of Vincentio Galilei, the great opponent of the latter. The Compendium above-mentioned was publiſhed at Venice in 1586, and therefore muſt have been taken either from the firſt or ſecond edition of the Iſtitutioni. It is entitled 'L'Arte del Contraponto ridotta in tavole, dove breve-
'mente ſi contiene i precetti à queſt' arte neceſſarii.' The author profeſſes to follow the moderns, and particularly Zarlino, from whoſe

* Notwithſtanding this encomium on Zarlino, which at leaſt implies that he was well ſkilled in the ancients, there have not been wanting thoſe who have aſſerted that he never red them. Bontempi, ſpeaking of the modern ſyſtem, in which moſt of the intervals are irrational, uſes theſe words, 'Egli non è ne il Sintono antico, ne il Sintono reformato da 'Tolemeo, come infelicemente ſoſtenta il Zarlino, il quale, ſenza Greca litteratura, overo 'ſenza haver letto overo conſiderato la dottrina de' Greci, da l'eſſere ad un' altro ſintono 'a modo ſuo, non conſtituito da padri della ſcientia' Hiſt. Muſic, pag 188.

There can be little doubt but that Zarlino was acquainted with the Greek language, ſeeing that his writings abound with quotations from the Greek authors, but whether he had ever ſeen the Manual of Nicomachus, the Elements of Ariſtoxenus, the three books of Ariſtides Quintilianus De Muſica, or the Harmonics of Ptolemy, with the Commentaries of Porphyry and Manuel Bryennius thereon, may be queſtioned, ſince Salinas, who wrote after him, intimates that in his time they were extant only in manuſcript, and that by the favour of the Cardinal of Burgos he procured tranſcripts of them from the library of St. Mark at Venice.

† Joan. Alberti Banni Diſſertatio Epiſtolica de Muſicæ-Natura. Lugd. Bat. 1637, pag. 29. 57.

work

work above-mentioned he has extracted a variety of excellent rules. Theſe are diſpoſed in analytical order, and are ſelected with ſuch care and judgment, that this Compendium, ſmall as it is, for it makes but a very thin folio, may be ſaid to be one of the books of the greateſt uſe to a practical compoſer of any now extant.

In 1589 Artuſi publiſhed a ſecond part of L'Arte del Contraponto, intended, as the title-page declares, to explain the nature and uſe of the diſſonances; a curious and valuable ſupplement to the former.

Artuſi was an eccleſiaſtic, and a canon regular in the congregation Del Salvatore at Bologna: a conſiderable time after the publication of his book entitled L'Arte del Contraponto he publiſhed a treatiſe Delle Imperfettioni della moderna Muſica, in two parts, with a view to correct ſome abuſes in muſic which had been introduced by modern wriers and compoſers; he was the author alſo of a little tract in quarto, publiſhed in 1604, intitled 'Impreſa del Molto R. M. Gioſeffo Zarlino da Chioggia:' of theſe an account will be given hereafter.

Vincentio Galilei is next to be ſpoken of. He was of Florence, and as it ſeems a man of rank, for in the title-page of his books he ſtyles himſelf 'Nobile Fiorentino,' and the father, by a woman he never married, of the famous Galileo Galilei the mathematician. He had been a diſciple of Zarlino, and, by the help of his inſtructions, joined with an unwearied application to the ſtudy of the ancients, became an excellent ſpeculative muſician. Of the inſtruments in uſe in his time the lute and the harpſichord ſeemed to have held the preference; the latter of theſe was chiefly the entertainment, as Zarlino relates, of the ladies *; the practice of the former was cultivated chiefly by the men. Galilei had an exquiſite hand on the lute, and his propenſity to that inſtrument for very obvious reaſons led him to favour the Ariſtoxenean principles, which Zarlino throughout his works labours to explode. Galilei cenſured many of the opinions of his maſter in a tract intitled 'Diſcorſo intorno all' Opere del Zarlino,' which the latter has taken notice of in the ſecond volume of his works; but in 1581 he publiſhed a larger work, intitled 'Dialogo della Muſica antica e moderna,' written, as the title-page expreſſes it, 'in ſua Difeſa contra Giuſeppe Zarlino,' though the publication of this latter work was a formal attack on Zar-

* Doni calls the harpſichord Clavichordium Matronale.

lino, who is treated by his adverſary with leſs reſpect than ſeems to be due from a diſciple to his maſter; this Zarlino ſeems to have reſented, for in the Sopplimenti he takes notice of the urbanity, as he calls it, of the diſciple to his preceptor, as an inſtance whereof he cites theſe words from the table to Galilei's Dialogue, 'Gioſeffo Zarlino 'ſi attribuiſce per ſue molte coſe che non ſono,' an expreſſion not eaſily to be reconciled with the commendations which in many parts of this book he affects to beſtow on Zarlino and his writings.

The diviſion of the tetrachord which Galilei contended for, was that called the ſyntonous or intenſe diatonic of Ariſtoxenus, which ſuppoſes the diateſſaron to contain preciſely two tones and a half, according to the judgment of the ear. Ptolemy has given it the ratio of 12, 24, 24, but Galilei failed in his attempt to eſtabliſh it; and the ſyntonous or intenſe diatonic of Ptolemy is, as it is ſaid, the only diviſion which the moderns have received into practice *.

Galilei was alſo the author of a book intitled 'Il Fronimo, Dialogo 'ſopra l'Arte del ben intavolare e rettamente ſuonare la Muſica. In 'Venezia, 1583;' the deſign whereof is to explain that kind of muſical notation practiſed by the compoſers for the lute called the Tablature †. The Dialogo della Muſica, notwithſtanding the objections it is open to, is replete with curious learning, and ſeems to have been the effect of deep reſearch into the writings of antiquity. Among other particulars contained in it are theſe. The Battuta, or beating of time, was not practiſed by the ancients, but was introduced by the Monks for the regulation of the choir, 101.—The monochord was invented by the Arabians, 133.—Diocles, and not Pythagoras, in

* This is the ſentiment of Dr. Wallis, as delivered by him in the Appendix to his edition of Ptolemy, and is confirmed by Dr. Pepuſch in his letter to Mr. de Moivre, publiſhed in the Philoſophical Tranſactions for the year 1746; nevertheleſs it is ſaid that ſince the invention of a temperament the ancient diſtinctions of ditonic diatonic, intenſe diatonic, &c. have juſtly been laid aſide. Vide Harmonics by Dr. Robert Smith, 2d edit. pag. 33, this is the more likely to be true, as the tuners of inſtruments meaſure their intervals by the ear, and are therefore ſaid by Merſennus to be Ariſtoxeneans in practice.

† The TABLATURE is a method of notation adapted to the lute, and other inſtruments of the like kind, in which the chords are repreſented by a correſponding number of lines, and on theſe are marked the letters a, b, c, &c. which letters refer to the frets on the neck of the inſtrument. The time of the notes is ſignified by marks over the letters of a hooked form, that anſwer to the minim, crotchet, quaver, &c. this is the French tablature, but the Italians, and alſo the Spaniards, till of late years made uſe of figures inſtead of letters. Galilei's Dialogue teaches the tablature by figures, the other method is explained in a book written by Adrian le Roy of Paris in, 1578, the firſt of the kind ever publiſhed, of which a full account will hereafter be given.

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the opinion of ſome, firſt diſcovered the muſical proportions by the the ſound of an earthen veſſel, 127.—Glareanus did not underſtand the modes of the ancient Greeks, 72.—Marcianus Capella, ſo far as relates to the modes, was an Ariſtoxenean, 56.—The muſic of the moderns is deſpiſed by the learned, and approved of only by the vulgar, 83.—The Romans derived their knowledge of muſic from the Greeks, 1.—At the cloſe of this work he gives a probable account of the inventors of many of the inſtruments now in uſe, of which notice has herein before been taken. Speaking of the lute, he mentions a fact which an Engliſh reader will be glad to know, namely, that in his time the beſt were made in England. The ſtyle of Galilei is clear and nervous, but negligent. Nice judges ſay it is in ſome inſtances ungrammatical, nevertheleſs, to ſpeak of his Dialogue on ancient and modern muſic, it abounds with inſtruction, and is in ſhort an entertaining and valuable work.

CHAP. VIII.

FRANCISCUS SALINAS flouriſhed about the middle of the ſixteenth century; he was a native of Burgos in Spain, and the ſon of the queſtor or treaſurer of that city; and though he laboured under the misfortune of incurable blindneſs, compoſed one of the moſt valuable books on muſic now extant in any language. His hiſtory is contained in the preface to his work publiſhed at Salamanca in 1577, and is ſo very curious, that it would be doing an injury to his memory to abridge it.

'From my very infancy I devoted myſelf to the ſtudy of muſic; 'for as I had ſucked in blindneſs from the infected milk of my nurſe, 'and there remaining not the leaſt hope that I ſhould ever recover 'my ſight, my parents could think of no employment ſo proper for 'me as that which was now ſuitable to my ſituation, as the learning 'neceſſary for it might be acquired by the ſenſe of hearing, that other 'beſt ſervant of a ſoul endued with reaſon.

'I employed almoſt my whole time in ſinging and playing on the 'organ, and how much I ſucceeded therein I leave to the judgment 'of others; but this I dare affirm, that he who would perfectly un-

'derſtand the doctrine of Ariſtoxenus, Ptolemy, and Boetius, and 'other famous muſicians, ſhould be long and much practiſed in this 'part of muſic, ſince every one of thoſe has written concerning the 'firſt part of muſic which is called Harmonics, and belongs to the 'compoſition of inſtrumental harmony; and a man who is verſed in 'the muſical inſtruments which we make uſe of, will be able to judge 'more readily and perfectly of thoſe things. But leſt I ſhould ſeem to 'ſay more of the ſtudies of other men than of my own, be it known 'that while I was yet a boy there came into our country a young 'woman born of honeſt parents, and famous for her knowledge of the 'Latin language, who, as ſhe was about to become a nun, had a vehe-'ment deſire of learning to play on the organ, wherefore ſhe became a 'ſojourner in my father's houſe, and was taught muſic by me, and ſhe 'in return taught me Latin, which perhaps I ſhould never have 'learned from any other, becauſe either that never came into my 'father's head, or becauſe the generality of practical muſicians per-'ſuaded him that letters would prevent or interrupt my learning of 'muſic; but I growing more eager for inſtruction from this little 'of learning that I had now got, prevailed on my parents to ſend 'me to Salamanca, where for ſome years I applied myſelf cloſely to 'the ſtudy of the Greek language, as alſo to philoſophy and the arts, 'but the narrowneſs of my circumſtances obliging me to leave that 'univerſity, I went to the king's palace, where I was very kindly 'received by Petrus Sarmentus, archbiſhop of Compoſtella; and as 'he was afterwards taken into the number of cardinals, I went with 'him to Rome, more for the ſake of learning than of enriching myſelf, 'where converſing with learned men, of whom there is always a 'great number there, I began to be aſhamed of my ignorance in the 'art which I profeſſed, not being able to give any reaſon for thoſe 'things I ſpoke of; and I at length perceived this ſaying of Vitru-'vius to be very true, and that it might be applied as well to muſic 'as architecture, viz. "Thoſe who labour without learning, let "them be ever ſo well verſed in the practice, can never gain "any credit from their labours; and thoſe who place their whole "dependance on reaſoning and learning alone, ſeem to purſue the "ſhadow and not the thing; but thoſe who are maſters of both, like "men armed from head to foot, attain their ends with greater fa-"cility and reputation." Wherefore when I found from Ariſtole

'that

'that the ratios of numbers were the exemplary cauſes of conſonants 'and harmonical intervals, and perceiving that neither all the con- 'ſonants nor the leſſer intervals were conſtituted according to their 'lawful ratio, I endeavoured to inveſtigate the truth by the judg- 'ment both of reaſon and the ſenſes, in which purſuit I was greatly 'aſſiſted, not only by Boetius, whom every muſician has in his 'mouth, but by ſeveral manuſcript books of the ancient Greeks not 'yet tranſlated into Latin, great plenty whereof I found there, but 'above all, three books of Claudius Ptolemæus (to whom whether 'muſic or aſtronomy be moſt indebted I cannot ſay) on harmonics, 'from the Vatican library, and of Porphyrius's Comments thereon, 'conſtructed of great and valuable things collected from the reading 'of the ancients, which were procured for me by Cardinal Carpen- 'ſis; alſo two books of Ariſtoxenus De Harmonicis Elementis, and 'alſo two books of Nicomachus, whom Boetius has followed, one 'book of Bacchius, and three books of Ariſtides, likewiſe three of 'Bryennius, which the Cardinal of Burgos cauſed to be tranſcribed at 'Venice from the library of St. Mark; ſo that being made more 'learned by what they had well and truly ſaid, and more cautious 'by what was otherwiſe, I was able to attain to an exact knowledge 'of this art, in the ſearch and examination whereof I ſpent upwards 'of thirty years, till at length, oppreſſed by many misfortunes, more 'eſpecially by the death of the two cardinals and the vice-roy of Na- 'ples, who all loved me more than they enriched me, and by the 'loſs of three brothers, who were all ſlain, I determined to return 'to Spain, content with what little I had, which might ſerve to 'ſupply me with a very ſlender maintenance; and I alſo propoſed to 'ſpend the ſmall remainder of my life within my own walls in an 'honeſt poverty, and ſing only to myſelf and the Muſes:

'Nam nec divitibus contingunt gaudia ſolis,
'Nec vixit male, qui natus morienſque fefellit.

'But I imagine it ſeemed good to the greateſt and beſt God that it 'ſhould be otherwiſe, for he recalled me into Spain from Italy, 'where I had lived almoſt twenty years, not altogether in obſcurity, 'and of all the other towns in Spain in which I might have practiſed 'the muſical art with ſufficient premiums, permitted me at length to

'return

'return to Salamanca, after an abſence of almoſt thirty years from 'the time I had left it, where a ſtipend ſufficiently liberal was ap-'pointed for a profeſſor of muſic capable of giving inſtructions both 'in the theory and practice. For Alphonſus king of Caſtile, the 'tenth of that name, and ſurnamed the Wiſe, who founded and 'endowed this profeſſorſhip, knew that the ſcience of muſic, no 'leſs than the other mathematical arts, in which he greatly 'excelled, ought to be taught; and that not only the practical but 'the ſpeculative part was neceſſary for a muſician. Wherefore he 'erected that ſchool among the firſt and moſt ancient, and as a teacher 'was at that time wanted, and one was ſought after who was capable 'of teaching both parts of muſic well, I came to Salamanca, that I 'might hear the profeſſors of this art make their trials of ſkill there; 'but when I had exhibited a ſpecimen of my ſtudies in muſic, I was 'adjudged qualified for that employment, and obtained the chair, 'which was thereupon endowed with near double the uſual ſtipend 'by the approbation of his majeſty. Perhaps I have ſaid more than is 'neceſſary concerning myſelf, but I mention theſe things that I 'might not be thought to attempt ſo great a work deſtitute of all 'aſſiſtance.'

To theſe particulars which Salinas has related of himſelf and his fortunes, the following, grounded on the teſtimony of others, may be added, viz. that being an admirable performer on the organ and other inſtruments, was in great eſteem among perſons of rank, and particularly with Paul IV. then pope, by whoſe favour he was created Abbat of St. Pancratio della Rocca Salegna, in the kingdom of Naples. Thuanus relates that he died in the month of February, 1590, being ſeventy-ſeven years of age. Johannes Scribanius, a profeſſor of the Greek language, his contemporary, wrote the following verſes in praiſe of him:

Tireſiæ quondam cæco penſaverat auctor
Naturæ damnum munere fatidico.
Luminis amiſſi jacturam cæcus Homerus
Pignore divini ſuſtinet ingenii.
Democritus viſu cernens langueſcere mentis
Vires, tunc oculos eruit ipſe ſibi.

His

His ita dum doctæ mentis conſtaret acumen,
Corporis æquanimi damna tulere ſui.
Unus at hic magnus pro multis ecce Salinas
Orbatus viſu, preſtat utrumque ſimul.

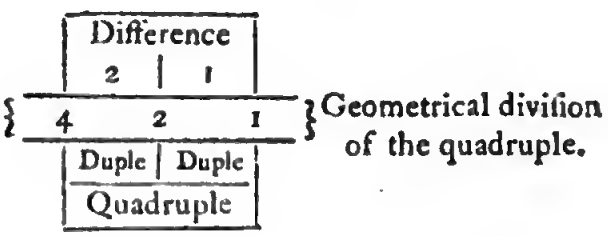
The treatiſe De Muſica of Salinas is divided into ſeven books; in the firſt he treats of proportion and proportionality, between which two terms he diſtinguiſhes, making Proportion to ſignify the ratio between two magnitudes, and Proportionality a certain analogy, habitude, or relation between proportions themſelves. He ſays that as proportion cannot be found in fewer than two numbers, ſo proportionality muſt conſiſt at leaſt of two proportions and three numbers, whoſe mean divides them agreeable to the nature of the proportionality. He ſays that in the time of Boetius no fewer than ten different kinds of proportionality were known and practiſed by the arithmeticians, but that all that are neceſſary in the ſpeculative part of muſic are thoſe three invented by Pythagoras, and mentioned by Ariſtotle and Plato, namely, arithmetical, geometrical, and harmonical, concerning which ſeverally he thus ſpeaks.

'We call that an Arithmetical mean which is ſeparated from either extreme by equal differences and unequal proportions; by 'Differences we mean the quantities of the exceſſes which are reſpectively found between the numbers themſelves, as in the proportion of 8 to 4; we ſay that 6 is an arithmetical mean becauſe 'it is diſtant from each term by an equal difference, which is the 'number 2, but the proportions between the mean and the extreme terms are unequal, for 6 to 4 makes a ſeſquialtera, and '8 to 6 a ſeſquitertia, as plainly appears in theſe numbers 4. 6. 8. 'in which the difference is the ſame between 6 and 4 as between 6 'and 8, for each is equal to 2, whereas the proportions are unequal, 'as we have ſaid. What is to be chiefly conſidered in this kind of 'proportionality by the muſician is, that in it the greater proportions are found to be placed in the ſmaller numbers, and the leſſer 'in the greater, as in this duple, 4 to 2, which when divided by the 'arithmetical mean 3, gives the ſeſquialtera and ſeſquitertia, the 'greater of which proportions, the ſeſquialtera, is found in the leſſer numbers 3 to 2, and the leſſer, the ſeſquitertia, in the greater 'numbers 4 to 3, as theſe numbers ſhew, 2, 3, 4. But the readieſt

'method

'method of finding an arithmetical mean is by adding the two extremes together, and the half of their ſum when taken will be the 'mean required; as in this ſame duple 4 to 2, the ſum of whoſe 'terms is 6, and the half thereof 3, is the arithmetical mean be-'tween them. It is to be obſerved that if the number ariſing from 'the ſum of the two extremes be uneven (which is the caſe when 'one is even and the other uneven) and conſequently the half there-'of cannot be had, you muſt double the extremes, and then their 'ſum will be an even number, and its half may be found; thus be-'tween 3 and 2, becauſe their ſum 5, is an uneven number no 'arithmetical mean can be found in whole numbers, for they 'are diſtant from each other only by unity, which is indiviſible, 'wherefore they muſt be doubled, to have 6 and 4, which being 'added together make 10, and the half thereof 5 will be the mean 'between them, and this is ſufficient for the explanation of arithme-'tical proportionality.

'Geometrical proportionality is that in which the mean is diſtant 'from each extreme by equal proportions and unequal differences, 'as in the proportion 4 to 1, the geometrical mean will be 2, which 'is the duple of 1, as 4 is of 2, but the differences are unequal, 'becauſe 2 is diſtant from 1 by unity, and from 4 by 2, as theſe 'numbers ſhew.

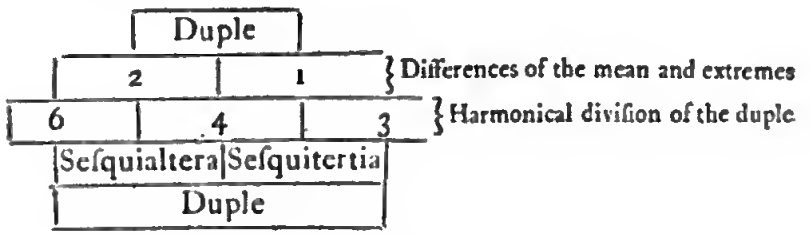


'This kind of mediation is not ſo often to be found as either of the 'others, becauſe it can only be had in thoſe numbers that are com-'pounded of two equal ones, as the quadruple, the ſum whereof 'is two duples, as is ſhewn in the above type, and the nonuple or 'ninefold, which conſiſts of two triples, as 1. 3. 9, and in theſe, '9. 4. which include two ſeſquialteras, as appears in theſe numbers, '4. 6. 9. and in theſe numbers, 25. 9, which contain 2 ſuper-'bipartient 3, as theſe numbers ſhew, 9. 15. 25; and thus

'examples are frequently to be met with in all kinds of proportions 'except in ſuch as are ſuperparticular, for a ſuperparticular proportion 'cannot be divided into two equal proportions in a certain determined 'number. This proportionality has this peculiar to it, that what 'in it is called the geometrical diviſor or the mean, being multiplied 'into itſelf, will give the ſame product as ariſes from the multiplica-'tion of the two extremes into each other, as in this proportion, 9 to '4, whoſe geometrical mean is 6, that number bearing the ſame pro-'portion to 4 as to 9, each being a ſeſquialtera to the mean 6, with un-'equal differences, for 6 is diſtant from 4 by 2, and from 9 by 3. I ſay 'that 6 multiplied into itſelf will yield the ſame product 36 as is made 'by the multiplication of 9 into 4; wherefore there is no readier me-'thod of finding out a geometrical mean than to multiply into each 'other the two numbers of ſuch a proportion as we propoſe to divide 'geometrically, and then to find out ſome intermediate number, 'which being multiplied into itſelf, will produce the ſame ſum as 'they did: thus if we would divide geometrically the propor-'tion 16 to 9, we ſhall find the product of theſe two multiplied 'into each other to be 144, and as there cannot be any other 'number than 12 found, which being multiplied into itſelf will make 'that ſum, that will be the geometrical diviſor required, for it bears 'the ſame proportion to 9 as it does to 16, that is a ſeſquitertia. 'Theſe things are eſteemed requiſite for muſicians to conſider, and 'I ſhall now only advertiſe the reader, that the numbers which expreſs 'in the loweſt terms any proportion that may be divided geometrically 'will be ſquares, for if the number can be divided into equal pro-'portions, as the geometrical proportionality requires, it muſt neceſſa-'rily be alſo compounded of two equal proportions, which compoſi-'tion we have in another place called Doubling: now the doubling of 'any proportion is made by the ſquaring of the two numbers under 'which it was comprehended when ſingle, wherefore thoſe numbers 'in which the proportion is found to be doubled muſt be ſquares.

'It now remains to ſpeak of Harmonical Proportionality, which 'ſeems to have been ſo called as being adapted to harmony, for 'conſonants are by muſicians called harmonies, and anſwer to pro-'portions divided by an harmonical mediation. The harmonical 'proportionality is that in which the mean, when compared to the 'extremes, obſerves neither the equality of differences as in the arith-

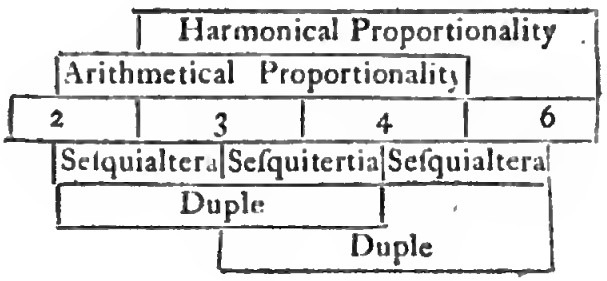
'metical mean, nor that of proportions, as the geometrical proportion-'ality does, but is of ſuch a nature, that whatſoever proportion the great-'er extreme bears to the leſſer, the ſame will the exceſs of the greater 'extreme above the mean bear to the exceſs of the mean above the leſ-'ſer extreme, as in this proportion, 6 to 3, in which the harmo-'nic mean is 4, for the difference between 6 and 4, which is 2, 'bears the ſame proportion to the difference between 4 and 3, that 'is unity, as is found from 6 to 3, for they are each duple, as ap-'pears in theſe numbers:



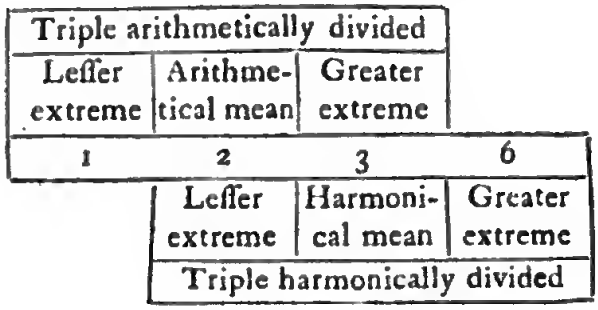
'Plato in Timæus ſeems to have expreſſed this much more con-'ciſely and elegantly when he ſays the harmonic mean exceeds one 'extreme, and is alſo exceeded by the other by the ſame parts of 'thoſe extremes reſpectively, as 8 between 6 and 12, for 8 ex-'ceeds 6 by the third part of 6, and is exceeded by 12 by the 'third part of 12. It is to be obſerved that the harmonical propor-'tionality is nothing elſe than the arithmetical inverted, for it is found 'to be divided into the ſame proportions, excepting that the greater 'proportions are found in the arithmetical diviſion between the leſſer 'numbers, but in the harmonical they are transferred to the greater 'numbers, while the leſſer proportions (as muſt be the caſe) are 'found in the leſſer numbers, and if poſſible remain in the ſame 'numbers in which they were before, as in this duple arithmetically 'divided, 2, 3, 4, which if we would have mediated harmonically, 'the ſeſquialtera proportion, which is between 3 and 2, muſt be trans-'ferred to greater numbers; and in order to leave the ſeſquitertia in 'the ſame as they were in, viz. 4 to 3, we muſt try whether 4 has 'a ſeſquialtera above it, which it will conſequently have if it is en-'creaſed by its half 2, to produce the number 6, which is ſeſquial-'tera to 4, and the ſeſquitertia from 4 to 3 will be left as it was be-'fore; and thus the greater proportion is in the greater numbers,

'and

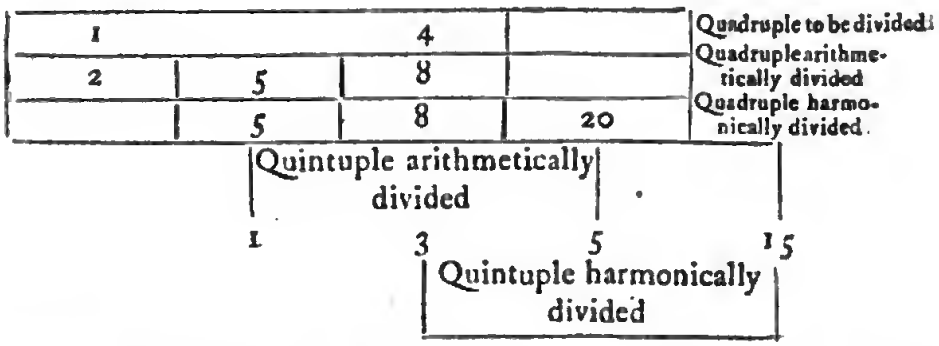
' and the leſſer in the leſſer, according to the property of harmoni-
' cal proportionality, which theſe numbers ſhew :



' It now remains carefully to inveſtigate the method of obtaining
' the harmonical mean, which will be eaſily found out if the arith-
' metical mean be firſt had, for where an arithmetical mean cannot
' be found, there alſo an harmonical mean cannot be had, ſince the
' harmonical proportionality, as we have ſaid, is the arithmetical in-
' verted. Having therefore, according to the method ſhewn above,
' found out the arithmetical mean, we muſt next enquire whether
' that has a number above it in the ſame proportion to it as ſubſiſted
' between the numbers divided by the arithmetical mean, and if it
' has ſuch a one, then that will be the mean which will divide the
' proportion harmonically, in which proportion that number which
' was the mean in the arithmetical proportionality will be the leaſt
' extreme in the harmonical, and that which was the greateſt ex-
' treme in the arithmetical, will be the harmonical mean, and
' the aſſumed number will be the greateſt extreme; thus if we
' would harmonically divide this triple, 3 to 1, we muſt firſt
' find its arithmetical mean, which is 2, and then take the triple
' thereof, which is 6, and ſo the proportion which was arithmetically
' divided from 3 to 1, will be harmonically divided from 6 to 2;
' and 3, which was the greateſt extreme in the arithmetical, will be
' the mean in the harmonical, and 2, which was the arithmetical
' mean, will be the leſſer extreme, and 6, the number aſſumed will
' be the greater, as may be perceived in theſe numbers :



'But if no number can be found to bear the ſame proportion to 'the arithmetical mean as ſubſiſted between theſe which it divided, 'the numbers muſt be doubled or tripled till ſuch an one can be 'found; this however is not to be done raſhly, but by ſome certain 'rule, for in multiples they are almoſt always found as in the duple 'and triple ſhewn before, and in the quadruple and quintuple in 'theſe numbers:



'And examples of this kind are every where to be met with in 'almoſt all multiples. But in ſuperparticulars we muſt proceed by 'much more certain and conſtant rules; for as in finding an arith- 'metical mean in every ſuperparticular proportion the numbers muſt 'be doubled, ſo in finding an harmonical mean they muſt in the ſeſ- 'quialtera be doubled, in the ſeſquitertia tripled, in the ſeſquiquarta 'quadrupled, and if this order be obſerved, the harmonical mean 'may be eaſily found in all ſuperparticulars, as is manifeſt in theſe 'three examples.

EX-

EXAMPLE I.

* 2. . 3. Seſquialtera to be divided.
* 4. 5. 6. Seſquialtera divided arithmetically.
* 8. 10. 12. The Numbers of the arithmetical proportionality
* doubled.
* . 10. 12. 15. Seſquialtera harmonically divided.

EXAMPLE II.

* 3. 4. Seſquitertia to be divided.
* 6. 7. 8. Arithmetically divided.
* 18. 21. 24. Numbers tripled.
* 21. 24. 28. Harmonically divided.

EXAMPLE III.

* 4. 5. Seſquiquarta to be divided.
* 8. 9. 10. Arithmetically divided.
* 32. 36. 40. Numbers quadrupled.
* 36. 40. 45. Harmonically divided.'

Speaking of the Diapaſon, Salinas ſays though it conſiſts of eight ſounds, it did not take its name from the number 8, as the diapente does from 5, and the diateſſaron from 4, but it is called diapaſon, a word ſignifying per omnes or ex omnibus, that is to ſay by all or from all the ſounds, as Martianus Capella aſſerts, and this with very good reaſon, for the diapaſon contains in it all the poſſible diverſities of ſound, every other ſound above or below the ſeptenary, being but the replicate of ſome one included in it *.

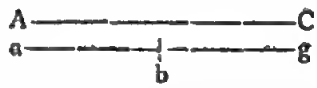
* The Uniſon, though in a ſenſe ſomewhat different from that of Martianus Capella in the above paſſage, may alſo be ſaid to contain in it, if not all the ſounds, at leaſt all the conſonances in the ſeptenary, together with their replicates. To explain this matter, it is neceſſary to obſerve that Ariſtotle in Prob. XVIII. of his 19th Sect. puts this queſtion, Why do the graver ſounds include the acuter? and Merſennus, who has taken upon him the ſolution of it, in the courſe of his inveſtigation aſſerts from experiments made by himſelf, that a chord being ſtruck when open, gives no fewer than five different ſounds, namely the uniſon, 12th, 15th, and greater 17th, and, to a very nice ear, the greater 20th. Harmonic. De Inſtrum. Harm. lib. I. prop. xxxiii. Harm. Univerſ. lib. IV. pag. 209.

The Oſcillation of chords is a ſubject of very curious ſpeculation, and the above is a wonderful phenomenon; but neither Merſennus, nor even Ariſtotle himſelf, ſeem to have been acquainted with another not leſs ſo, namely, that which proves that the vibrations of chords are communicated at a diſtance to other chords tuned in conſonance with themſelves.

An account of this diſcovery communicated by Dr. Wallis to the Royal Society may be ſeen in Lowthorp's Abridgment, vol. I. chap. x. pag. 606, and is to this effect, Let a chord A C be an upper octave to another a g, and therefore an uniſon to each half of it ſtopped at b. If while a g is open A C be ſtruck, the two halves of this other, that

In the eighth and ninth chapters of his ſecond book he contends againſt the modern muſicians that the diateſſaron is to be deemed a conſonant *; and in the following chapter he with ad-

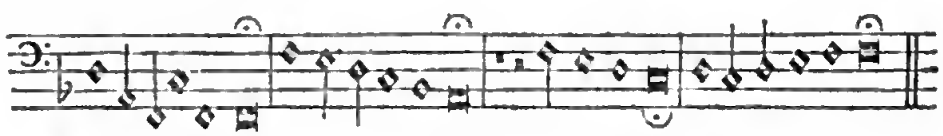
that is a b and b g, will both tremble, but not the middle point at b, which will eaſily be obſerved if a little bit of paper be lightly wrapped about the ſtring a g, and removed ſucceſſively from one end of it to the other



This diſcovery it ſeems was firſt made by Mr. William Noble of Merton college, and after him by Mr. Thomas Pigot of Wadham college. Long after that Monſieur Sauveur communicated it to the Royal Academy at Paris as his own diſcovery; but upon his being informed by ſome of the members preſent that Dr. Wallis had publiſhed it before, he immediately reſigned all the honour thereof. There is an exquiſite ſolution of theſe and other phenomena of ſounds by Dr. Nareiſſus Marſh, in Dr. Plot's Natural Hiſtory of Oxfordſhire.

* Hardly any queſtion has been more agitated by the modern muſicians than this, whether the diateſſaron be a concord or a diſcord? The arguments to prove it the former are hardly any where ſo well enforced as in a very learned and ingenious book intitled, The Principles of Muſic in Singing and Setting, with the twofold Uſe thereof, eccleſiaſtical and civil, by Charles Butler, of Magdalen college, Oxford, quarto, 1636, pag. 54, in not. and are to this purpoſe:

'This concord is one of the three, ſo famous in all antiquity, with the ſymphony whereof 'the firſt muſicians did content themſelves; and for the inventing of whoſe proportions, that 'moſt ancient and ſubtle philoſopher Pythagoras has been ever ſince ſo much renowned 'among all poſterity. The joint doctrine of theſe three concords, though it be as ancient as 'muſic itſelf, approved not only by Pythagoras, but alſo by Ariſtotle, Plato, Ptolemy, Eu'clid, and by Ariſtoxenus, Boetius, Franchinus, Glareanus, and all learned muſicians; yet 'ſome pregnant wits of later times, have made no bones to teach the contrary: and now, 'forſooth, this diateſſaron, which for thouſands of years hath been a ſpecial concord; with'out any the leaſt impeachment or queſtion, muſt needs upon the ſudden be reckoned 'among the diſcords: and that not only authority, but reaſon alſo, and the very judgment 'of the ear, reclaiming. For he that liſteth to try upon the organ or well-tuned virginal, 'ſhall find that of itſelf it doth well accord with the ground, and better than either of the 'other ſecondary concords [the ſixth or imperfect third] and with a ſixth to yield as true a 'ſymphony as a third with a fifth: and more ſweet than a third with a ſixth: and with a 'ſixth and an eighth, to ſound fully and harmoniouſly in pleaſing variety among other 'ſymphonies. So that a though being no primary concord, it be not ſet to the baſe in a 'cloſe; yet is it good in other places, even immediately before the cloſe, and that in ſlow 'time, as in this example.



'Moreover, albeit before the cloſe, a diſcord, either with the baſs, or with an other part, 'be ſometimes allowed (the note being but of ſhort time, and a ſweetening concord preſent'ly ſucceeding) yet in the cloſe (where all parts meet together) in a long-timed note, not 'without ſome pauſe upon it (ſo that the ear doth eſpecially attend it) there is never any 'diſcord at all: but all the upper notes are concords of one ſort or other: and thoſe as pri'mary to the baſs, ſo ſecondary among themſelves. For example, where the cloſe note 'of the baſs is in GAM-UT (and conſequently thoſe of the other parts in B-MI, D-SOL-RE, 'and G-SOL-RE UT, or their eighths) D-MI being a perfect third to the baſs, is an imper-

'fect

mirable ingenuity ſhews that the ditone and ſemiditone, though perhaps the laſt or loweſt in degree, are yet to be ranked among the

' fect third to D-SOL-RE, and a ſixth to G-SOL-RE-UT: and likewiſe D-SOL-RE being a
' fifth to GAM-UT, is a third imperfect to B-MI, and a fourth to G SOL-RE-UT. See-
' ing then that in cloſes, which are ſimply harmonious, no diſcord is admitted, but all
' notes concord among themſelves; it follows that a fourth as well as a ſixth, or an imperfect
' third muſt be a concord: and ſeeing that a ground and his eighth are as it were all one, how
' can any man think that D SOL-RE, which is a fifth unto GAM-UT, and a fourth unto
' G-SOL-RE-UT [his eighth] ſhould be the ſweeteſt concord unto the one, and a diſcord
' unto the other; and yet that B MI, which is but a third unto the ground, ſhould be a
' concord alſo to the eighth.

' And therefore that honourable ſage [Lord Verulam] whoſe general knowledge and judg-
' ment in all kind of literature is generally applauded by the learned, rejecting their novel
' fancy that reject this ancient concord, profeſſes himſelf to be of another mind. "The con-
" cords in muſic," ſaith he, "between the uniſon and the diapaſon are the fifth: which is the
" moſt perfect, the third next: and the ſixth, which is more harſh: and (as the ancients
" eſteemed, and ſo do myſelf and ſome others) the fourth, which they call diateſſaron. Cent.
" II. Numb. 110. Among thoſe others, that ſingular muſician (to whom the ſtudents of
" this abſtruſe and myſterious faculty are more beholding, than to all that ever have written
" thereof) Sethus Calviſius is one. His words are theſe: "Rejicitur hodiè à pleriſque muſi-
" cis ex numero conſonantiarum, diateſſaron, ſed minùs rectè. Nam omnes muſici veteres,
" tam Græci quàm Latini, eam inter conſonantias collocarunt: id quod monumenta ipſorum
" teſtantur. Deindè quia conjuncta cum aliis intervallis, parit conſonantiam: ut ſi adda-
" tur ad diapente, fit diapaſon: ſi ad ditonon, vel trihemitonion, fit ſexta major aut minor.
" Nihil autem quod in intervallis plurium proportionum conſonat, per ſe diſſonare poteſt:
" Tertio, ſi chordæ in inſtrumentis muſicis, exactè juxta proportiones veras intendantur;
" nulla diſſonantia in diateſſaron apparet; ſed ambo ſoni uniformiter et cum ſuavitate qua-
" dam aures ingrediuntur: ſic in teſtudinibus chordæ graviores hoc intervallo inter ſe diſ-
" tant, et ratione diateſſaron intenduntur. Quarto, nulla cantilena plurium vocum haberi
" poteſt, quæ careat hac conſonantia. Nequaquam igitur eſt rejicienda; ſed, propter uſum,
" quem in Melopœia (ſi dextrè adhibeatur) habet maximum, recipienda."

The ſeveral arguments contained in the above paſſage, with many others to the purpoſe, may be ſeen at large in a treatiſe written by Andreas Papius Gandenſis, a man of excellent learning, and a good muſician, entitled De Conſonantiis ſeu pro Diateſſaron. Antv. 1581.

But notwithſtanding the authorities above cited, it ſeems that thoſe who ſcruple to call the diateſſaron a conſonant, have at leaſt a colour of reaſon on their ſide; for it is to be noted of the other conſonants, namely, the diapaſon and diapente, that their replicates alſo are conſonants, that is to ſay, the fifteenth is a conſonant, as is alſo the twelfth, which is the diapaſon and diapente compounded, but the diapaſon and diateſſaron compounded in the eleventh do not make a conſonance. Dr. Wallis aſſigns as a reaſon for this, that its ratio $\frac{8}{3} = \frac{4}{3} \times 2$, or in words, 8 to 3, equal to 4 to 3 multiplied by 2, is neither a multiple nor a ſuperparticular. Wall. Append. de Vet. Harm. 328. He adds with reſpect to the ſolitary or uncompounded fourth, that the reaſon for not admitting it in compoſition is not becauſe it is not a conſonant, but becauſe whenever its diapaſon is taken with it, as it frequently muſt be, it as it were overſhadows or obſcures it, and the fifth and not the fourth is the conſonance heard. Ibid.

The obſervation of Dr. Wallis that the Diapaſon cum Diateſſaron is neither a multiple nor a ſuperparticular, is grounded on a demonſtration of Boetius in his treatiſe De Muſica, lib II. cap xxvi, which ſee tranſlated in the firſt volume of this work, book III cap. vi. The title of the chapter in the original is ' Diateſſaron ac Diapaſon non eſſe conſonantiam, ' ſecundum Pythagoricos;' and it is highly probable that this aſſertion, and the ſingular property of the diateſſaron above noted, might give occaſion to Des Cartes to ſay, as he does in his Compendium Muſicæ, cap. IV. that the diateſſaron is of all the conſonances the moſt unhappy.

conſonances; this he has almoſt made Ptolemy confeſs by the ſenſe which he puts upon the ſixth chapter of his firſt book, but his own arguments in favour of this poſition are the moſt worthy our attention, and they are compriſed in the following paſſage:

'Next after the diapente and diateſſaron are formed by a diviſion of 'the diapaſon, the ditone is eaſily to be found, and after that the ſemi-'ditone, which interval is the difference whereby the diapente exceeds 'the ditone, for the diapente is no otherwiſe divided into the ditone 'and ſemiditone than is the diapaſon into the diapente and diateſſaron; 'and the diviſion of the diapaſon being made into the diapente and 'diateſſaron, which are, as has been ſaid, the next conſonants after 'it as to perfection, and conſiſt in two proportions, the ſeſquialtera 'and ſeſquitertia, which follow the duple immediately; reaſon it-'ſelf ſeems to demand that the diapente, which is the greater part 'of the diapaſon, ſhould be rather divided than the diateſſaron, which 'is the leſſer part; thus the diapente will be divided into the ditone 'and ſemiditone, as the ſeſquialtera ratio is into the ſeſquiquarta and 'ſeſquiquinta; for the terms of the ſeſquialtera ratio 2 and 3, be-'cauſe it cannot be divided in theſe, being doubled, there will ariſe '4 and 6, the arithmetical mean between which is 5, which is ſeſ-'quiquarta to the leſſer, and ſubſeſquiquinta to the greater; and 'though theſe two proportions do not immediately follow the ſeſquial-'tera as that does the duple, yet they divide it by a diviſion which 'is the neareſt to equality; and in the ſame manner, though the 'ditone and ſemiditone do not immediately follow the diapente but 'the diateſſaron, yet they divide it as the diapente and diateſſaron di-'vide the diapaſon, that is to ſay, in proportions the neareſt to equa-'lity that may be, and the ditone, as being the greater part of the dia-'pente, is found in the greater proportion, that is the ſeſquiquarta, 'and is therefore juſtly called by practical muſicians the greater 'third. But the ſemiditone, which is the leſſer part of the diapente, 'is in the ſeſquiquinta ratio, and is therefore juſtly called the leſſer 'third. The analogy of this new diviſion is approved both by the 'ſenſes and reaſon, and therefore its deſcription muſt by no means be 'omitted.

Dia-

Diapaſon { Diapente { Ditone / Semiditone } / Diateſſaron }

The ſame analogy is thus declared in numbers:

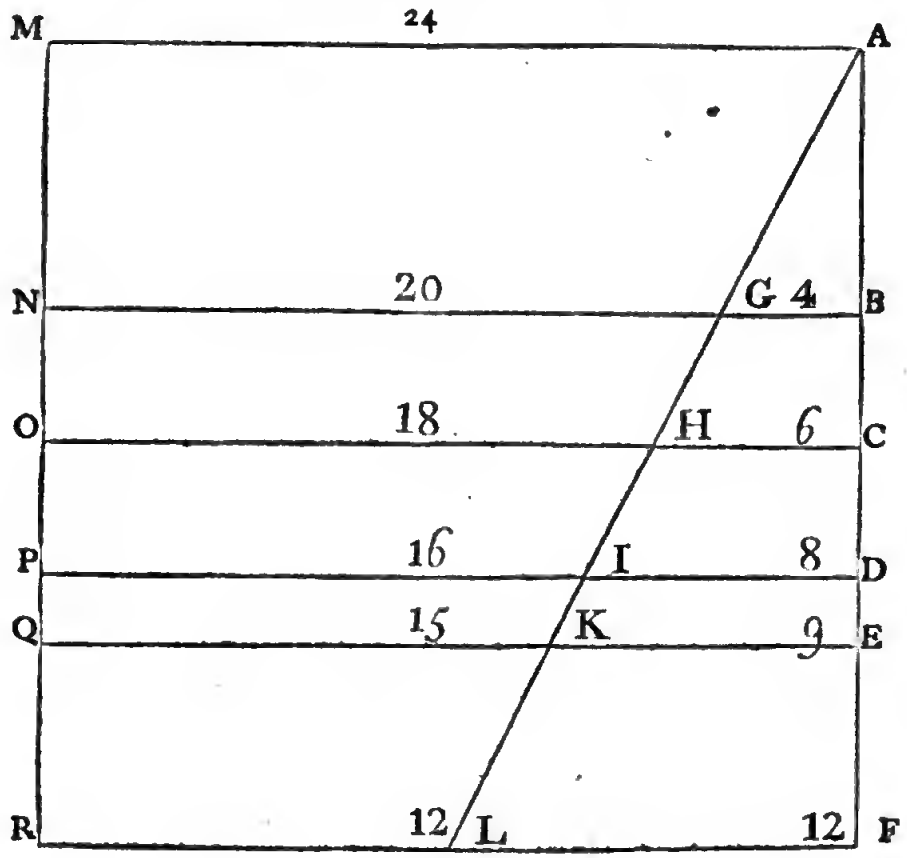
	Duple divided		Seſquialtera divided	
Duple undivided	Seſquialtera undivided	Seſquitertia	Seſquiquarta undivided	Seſquiquinta
1 2	3		4 5	6
Diapaſon undivided	Diapente undivided	Diateſſaron	Ditone undivided	Semiditone
	Diapaſon divided		Diapente divided	

Salinas adds, that men always did and always will uſe the above conſonances both in vocal and inſtrumental muſic, and not thoſe of Pythagoras, ſome of which were not only diſſonant, but inconcinnous, as the ditone 81 to 64, and the ſemiditone 32 to 27. As to the ditone and ſemiditone inveſtigated by him, he ſays, as their proportions follow by a proceſs of harmonical numeration, that of the ſeſquitertia, they muſt neceſſarily be conſonants, and immediately follow the diateſſaron. He concludes this chapter with obſerving that Didymus ſeems to be the firſt of muſicians that conſidered the ditone and ſemiditone as anſwering to the ſeſquiquarta and ſeſquiquinta ratios, and that the ſame may be gathered from thoſe poſitions which Ptolemy has given in the ſecond book, chap. xiv. of his Harmonics.

CHAP. IX.

HAVING thus ſhewn the ditone and ſemiditone to be conſonances, with the method of producing them, Salinas proceeds in the next ſubſequent chapters to explain how the leſſer intervals are produced, by ſtating the ſeveral differences by which the greater exceed the leſſer. The method taken by him for that purpoſe has been obſerved in a preceding chapter of his work, where the ratios of the ſeveral intervals are treated of, and therefore need not be here repeated.

In the nineteenth chapter of the ſame ſecond book is contained a deſcription of an inſtrument invented by Salinas for demonſtrating the ratios of the conſonances, as alſo of the leſſer intervals. He ſays that this inſtrument is much more complete than the Helicon of Ptolemy, deſcribed in the ſecond book of his Harmonics, for that in the Helicon are only five conſonants of the Pythagoreans, and the diapaſon cum diateſſaron, which Ptolemy himſelf added, and of the diſſonances, the tone major, and the diapaſon cum tono majori, whereas he ſays in this inſtrument the uniſon and ſeven conſonants are found within the diapaſon, five more within the diſdiapaſon, and two beyond it; and of the diſſonant intervals, not only the greater tone, and diapaſon with the greater tone, as in that, but alſo the leſſer tone and greater ſemitone; ſo that, as he ſays, not one of the ſimple intervals proper to the diatonic genus is undefined by this invention of his, as may be ſeen in the explanation ſubjoined to the type thereof exhibited by him, and which type is as follows:



EXPLANATION.

'The ſide A F of this ſquare is divided into many parts, firſt into two 'equally at the point C, then into three at the points B and D, and 'laſtly into four, to give the point E, ſo that the whole line A F is tri-'ple of the part A B, duple of A C, ſeſquialtera to A D, and ſeſquiter-'tia to A E. From theſe points are drawn the ſix parallel lines A M, 'B N, C O, D P, E Q, and F R, all of which, except the firſt, are, by a 'line drawn from the angle A to the middle of the line F R, cut into 'two parts in the points G, H, I, K, L. If any one ſhall cauſe an inſtru-'ment to be conſtructed of this form with chords, ſo that the ſtays 'which ſuſtain the whole may fall in with the lines A F and M R, and 'the chords with the other lines, and if a bridge be applied in the 'direction A, L, I ſay that all the conſonants and the leſſer intervals of 'the diatonic genus will be heard therein; for as the ſides of the ſimi-'lar triangles, which are oppoſite to equal angles, are proportional to 'to each other by the fourth propoſition of the ſixth book of Euclid, 'therefore as the whole line A, F, is to its parts, ſo is the line F L to 'the ſides that are parallel and oppoſite to it. Wherefore as the 'line A F of the triangle A, F, L, is conſtituted ſeſquitertia to A E 'of the triangle A E K, F L will alſo be ſeſquitertia to E K, and if the 'line F L be made to conſiſt of twelve parts, the line E K will contain 'nine of them; and by a like reaſoning the lines D I will have 8, 'C H 6, and B G 4; and the upper line A M being double of F L, will 'contain 24. The remaining part of the lines beyond the bridge will 'contain as many parts as will complete the reſpective parts within 'the bridge to 24. So that G N will conſiſt of 20, H O 18, I P 16, 'K Q 15, L R 12, and if every two of theſe numbers be compared to-'gether, the intervals which ariſe from ſtriking their reſpective chords 'will be perceived in this manner:

'Uniſon 12 to 12.
'Greater ſemitone 16 to 15.
'Leſſer tone 20 to 18.
'Greater tone twice, 9 to 8, 18 to 16.
'Semiditone twice, 18 to 15, 24 to 20.
'Ditone twice, 15 to 12, 20 to 16.
'Diateſſaron five times, 8 to 6, 12 to 9, 16 to 12, 20 to 15, 24 to 18.

'Diapente five times, 6 to 4, 9 to 6, 12 to 8, 18 to 12, 24 to 16.
'Leſſer hexachord twice, 24 to 15.
'Greater hexachord twice, 15 to 9, 20 to 12.
'Diapaſon five times, 8 to 4, 12 to 6, 16 to 8, 18 to 9, 24 to 12.

'Some intervals repeated with the diapaſon.

'Diapaſon with the { Leſſer tone 20 to 9. / Greater tone twice 9 to 4, 18 to 8. / Ditone twice, 20 to 8, 15 to 6. / Diateſſaron twice, 16 to 6, 24 to 9. / Diapente thrice, 12 to 4, 18 to 6, 24 to 8. / Greater hexachord 20 to 6.

'Diſdiapaſon twice, 16 to 4, 24 to 6.

'Some intervals repeated with a diſdiapaſon.

'Diſdiapaſon with the { Greater tone 18 to 4. / Ditone 20 to 4. / Diapente 24 to 4.

Upon this improvement of the Helicon of Ptolemy Salinas himſelf remarks in the words following:

'I thought proper thus minutely to explain all the parts of this 'inſtrument becauſe of its great and wonderful excellence. But 'what I think ſeems moſt worthy of admiration in it is, that it con- 'ſiſts in ſextuple proportion, wherein are contained all the conſo- 'nants and diſſonants. And hereby the wonderful virtue of the ſe- 'nary number appears, ſince not only ſix ſimple conſonants are 'found in the ſix firſt numbers, and in the ſix firſt ſimple proportions, 'and alſo in the ſix firſt which ſucceſſively ariſe by multiplication '(ſo that we cannot either in the one or the other proceed farther to 'any other conſonants or harmonical intervals) but alſo you may find 'conſonants and diſſonants conſtituted in all the ſix kinds of propor- 'tion, that is to ſay, in one of equality, and five of inequality, if you 'are minded to inveſtigate their lawful proportions in numbers*.'

* The inveſtigation of ſo great a number of conſonant and diſſonant intervals as are above given by means of ſo ſimple an inſtrument or diagram as this of Salinas, is a very delightful ſpeculation. But it has lately been diſcovered that from the famous theorem of Pythago-

In his demonſtration that the ratio of a comma is 81 to 80, and that it is the difference between the tone major and tone minor, he ſays that the comma is the leaſt of all the ſenſible intervals, and that he had experienced it to be ſo by his ear, in an inſtrument which he had cauſed to be made at Rome, in which both tones were heard, and their difference was plainly to be perceived, and he infers from a paſſage in Ptolemy, where he makes it indifferent whether the ſeſquioctave or ſeſquinonal tone have the acute place in the diatonic te-

Pythagoras, contained in the 47th Propoſition of the firſt book of Euclid, the conſonances and diſſonances may with no leſs a degree of certainty be demonſtrated than by the above method of Salinas. The author of this diſcovery was Mr. John Harrington, of the well-known family of that name near Bath. This gentleman made the important diſcovery above-mentioned, and in the year 1693 communicated it to Mr. Newton, afterwards Sir Iſaac, in a letter, which, with the anſwer, are here inſerted from a miſcellany entitled Nugæ Antiquæ, publiſhed in 1769.

'Sir,

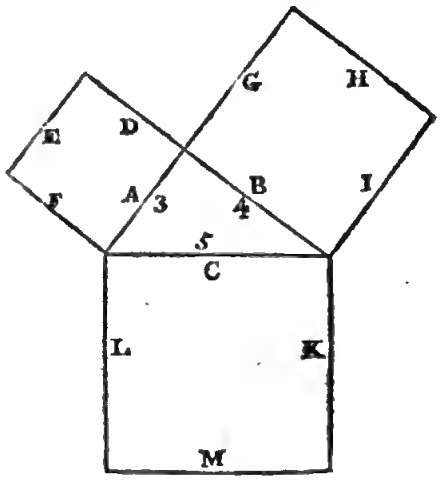
'At your requeſt I have ſent you my ſcheme of the harmonic ratios adapted to the Pythagorean propoſition, which ſeems better to expreſs the modern improvements, as the ancients were not acquainted with the ſeſquialteral diviſions, which appears ſtrange. Ptolemy's Helicon does not expreſs theſe intervals, ſo eſſential in the modern ſyſtem, nor does the ſcheme of four triangles or three expreſs ſo clearly as the ſquares of this propoſition. What I was mentioning concerning the ſimilitude of ratios as conſtituted in the ſacred architecture, was my amuſement at my leiſure hours, but am not maſter enough to ſay much on theſe curious ſubjects. The given ratios in the dimenſions of Noah's ark, being 300, 50, and 30, do certainly fall in with what I obſerved; the reduction to their loweſt terms comes out 6 to 1, which produces the quadruple ſeſquialteral ratio, and 5 to 3 is the inverſe of 6 to 5, which is one of the ratios reſulting from the diviſion of the ſeſquialteral ratio; the extremes are as 10 to 1, which produce by reduction 5 to 4, the other ratio produced by the diviſion of the ſeſquialteral ratio. Thus are produced the four prime harmonical ratios, excluſive of the diapaſon or duple ratio. I have conjectured that the other moſt general eſtabliſhed architectural ratios owe their beauty to their approximation to the harmonic ratios, and that the ſeveral forms of members are more or leſs agreeable to the eye, as they ſuggeſt the ideas of figures compoſed of ſuch ratios. I tremble to ſuggeſt my crude notions to your judgment, but have the ſanction of your own deſire and kind promiſe of aſſiſtance to rectify my errors. I am ſenſible theſe matters have been touched upon before, but my attempts were to reduce matters to ſome farther certainty as to the ſimplicity and origin of the pleaſures affecting our different ſenſes, and try by compariſon of thoſe pleaſures which affect one ſenſe, from objects whoſe principles are known, as the ratios of ſound, if other affections agreeable to other of our ſenſes were owing to ſimilar cauſes. You will pardon my preſumption, as I am ſenſible neither my years nor my learning permit me to ſpeak with propriety herein, but as you ſignified your pleaſure of knowing what I was about, have thus ventured to communicate my undigeſted ſentiments, and am, Sir,

'Your obedient ſervant,
'JOHN HARINGTON.'

'Wadham college,
'May 22, 1693.

DEMON-

trachord, that the ear of Ptolemy was not nice enough to diſcern the difference between the greater and leſſer tone.



DEMONSTRATION.

KLMCC : KLMCB = 25 : 24 b 2d
CML : IBGH = 15 : 16 b 2d
CB : CM = 9 : 10 # 2d
BG : BC = 8 : 9 # 2d
BA : BG = 7 : 8 bb 3d
AD : AB = 6 : 7 # # 2d
C : AD = 5 : 6 b 3d
B : C = 4 : 5 # 3d
BA : CB = 7 : 9 b 4th
A : B = 3 : 4 4th
C : BA = 5 : 7 # 4th
BA : CM = 7 : 10 b 5th
B : AD = 4 : 6 5th
CB : CMB = 9 : 14 # 5th
C : BG = 5 : 8 b 6th
A : C = 3 : 5 # 6th
BGH : AB = 12 : 7 bb 7th
AB : B = 7 : 4 # # 6th
CB : BGIH = 9 : 16 b 7th
C : CB = 5 : 9 b 7th
BG : CML = 8 : 15 # 7th
$\frac{CMLK}{CMLK}$ BG : CMLKC = 48 : 25 # # 7th

The above demonſtration is given in the author's own figures and characters, but it ſeems in ſome inſtances to be rather inaccurately expreſſed; and perhaps it had been better if he had ſpoke thus, 25 to 24 ſemitone minus, 16 to 15 ſemitone majus, 10 to 9 tone minor, 8 to 9 tone major, 6 to 5 third minor, 16 to 9 ſeventh minima, 9 to 5 ſeventh minor, 15 to 8 ſeventh major, 48 to 25 greateſt, or ſharp ſharp ſeventh.

The following is the anſwer to Mr. Harrington's letter:

'Sir,

'By the hands of your friend Mr. Conſel I was favoured with your demonſtration of the 'harmonic ratios from the ordinances of the 47th of Euclid. I think it very explicit, and 'more perfect than the Helicon of Ptolemy, as given by the learned Dr. Wallis. Your 'obſervations hereon are very juſt, and afford me ſome hints, which when time allows I 'would purſue, and gladly aſſiſt you with any thing I can to encourage your curioſity and 'labours in theſe matters. I ſee you have reduced from this wonderful propoſition the in-'harmonics, as well as the coincidences of agreement, all reſulting from the given lines '3, 4, and 5. You obſerve that the multiples hereof furniſh thoſe ratios that afford plea-'ſure to the eye in architectural deſigns. I have in former conſiderations examined theſe 'things, and wiſh my other employments would permit my further noticing thereon, as

'it

Salinas obſerves, that beſides the two ſemitones, the greater and leſſer, into which the tone is divided, and which is the difference whereby the ditone exceeds the ſemiditone, there is a neceſſity for inſerting into muſical inſtruments, more eſpecially the organ, another interval called the Dieſis *, becauſe without it there can be no modulating in that kind of muſic called by the Symphonetæ, Muſica ficta †, in which there is occaſion to make uſe of three diverſities of b ſoft; nor

' it deſerves much our ſtrict ſcrutiny, and tends to exemplify the ſimplicity in all the ' works of the Creator; however I ſhall not ceaſe to give my thoughts towards this ſubject ' at my leiſure. I beg you to purſue theſe ingenious ſpeculations, as your genius ſeems to ' incline you to mathematical reſearches. You remark that the ideas of beauty in ſurvey- ' ing objects ariſes from their reſpective approximations to the ſimple conſtructions, and ' that the pleaſure is more or leſs as the approaches are nearer to the harmonic ratios. I ' believe you are right; portions of circles are more or leſs agreeable as the ſegments ' give the idea of the perfect figure from whence they are derived. Your examinations of ' the ſides of polygons with rectangles certainly quadrate with the harmonic ratios; I doubt ' ſome of them do not, but then they are not ſuch as give pleaſure in the formation or uſe. ' Theſe matters you muſt excuſe my being exact in during your enquiries, till more lei- ' ſure gives me room to ſay with more certainty hereon. I preſume you have conſulted ' Kepler, Merſenne, and other writers on the conſtruction of figures. What you obſerve of ' the ancients not being acquainted with a diviſion of the ſeſquialteral ratio is very right; ' it is very ſtrange that geniuſes of their great talents, eſpecially in ſuch mathematical conſi- ' derations ſhould not conſider that although the ratio of 3 to 2 was not diviſible under that ' very denomination, yet its duple members 6 to 4 eaſily pointed out the ditone 4 to 5, ' and the minor tierce 6 to 5, which are the chief perfections of the diatonic ſyſtem, and ' without which the ancient ſyſtem was doubtleſs very imperfect. It appears ſtrange that ' thoſe whoſe nice ſcrutinies carried them ſo far as to produce the ſmall limmas ſhould not ' have been more particular in examining the greater intervals, as they now appear ſo ſer- ' viceable when thus divided. In fine, I am inclined to believe ſome general laws of the ' Creator prevailed with reſpect to the agreeable or unpleaſing affections of all our ſenſes; ' at leaſt the ſuppoſition does not derogate from the wiſdom or power of God, and ſeems ' highly conſonant to the ſimplicity of the macrocoſm in general. Whatever elſe your in- ' genious inquiries may produce I ſhall attentively conſider, but have ſuch matters on my ' mind that I am unable to give you more ſatisfaction at this time; however, I beg your ' modeſty will not be a means of preventing my hearing from you as you proceed in theſe ' curious reſearches, and be aſſured of the beſt ſervices in the power of

' May 30, 1693. ' Your humble ſervant,

Is. Newton.'

* The author obſerves that the ancients gave a dieſis to each of the three genera, that is to ſay, they called the leaſt interval in each by that name. In ſhort, the word dieſis ſignifies properly a particle, and Macrobius uſes it in that ſenſe, and ſo explains it; but the dieſis which Salinas is here for introducing is that interval whereby the leſſer ſemitone is exceeded by the greater, and is in the ratio of 128 to 125.

† Muſica ficta, in Engliſh feigned muſic, is by Andreas Ornithoparcus thus defined: ' Muſica ficta is that which the Greeks called Synemmenon, a ſong made beyond the re- ' gular compaſs of the ſcale; or it is a ſong full of conjunctions.' He means to ſay it is that kind of Cantus in which the tetrachord ſynemmenon is uſed, and which has for its final note or key ſome chord not included in the ordinary ſcale, as Bb or Eb. See a type of it in the account herein before given of Ornithoparcus, vol. II. book IV. chap. i. pag. 393.

It is pretty clear that at the time when Ornithoparcus wrote, that practice of diſlocating the MI, which feigned muſic implies, was carried no farther than was neceſſary to conſti- tute

ought this he ſays to be deemed a new invention, for, which is curious and worthy of obſervation, he relates that the Italians have in their organs two dieſes in every diapaſon, the one between a, diatonic and g, chromatic, and another between d, diatonic, and c, chromatic *; and that on many ſuch organs as theſe he had often played, particularly on a very famous one at Florence, in the monaſtery of the Dominicans, called Sancta Maria Novella.

In the ſubſequent chapters of this ſecond book are a great number of ſcales, and diagrams, contrived with wonderful ingenuity to explain and illuſtrate the ſeveral ſubjects treated of in the book.

In the third book he treats of the genera of the ancients, and that with ſo much learning and ſagacity, that, as has already been noted, Dr. Pepuſch ſcrupled not to declare to the world that the true enarmonic, the moſt intricate of the three, and which has been for many ages paſt ſuppoſed to be loſt, is in this work of his accurately determined.

From his repreſentation of the ancient genera, that is to ſay, of the enarmonic, the chromatic, and even ſome ſpecies of the diatonic, it moſt evidently appears that they conſiſted in certain diviſions of the tetrachord, to which we at this day are ſtrangers; and it may farther be ſaid that the intervals which divide both the chromatic and enarmonic tetrachord, however rational they may be made to appear by an harmonical or numerical proceſs of calculation, are to a modern ear ſo abhorrent as not to be borne without pain and averſion.

After what has been ſaid in ſome preceding pages of this work touching the genera and their ſpecies, and from the teſtimony of ſome even of the Greek harmonicians herein before adduced, it is

tute the keys B b and E b, each with the major third. As to the latter, it is ſaid to have been firſt made uſe of by Clemens non Papa, who lived about the year 1560; and it is worthy of obſervation that that great variety of keys which is created by the multiplication both of the acute and grave ſignatures, except in the above inſtances, is a modern refinement. Compoſitions in theſe keys, for example D, with a major third, A with a major third, E with a major third, F ♯ with a minor third, F with a minor third, and B natural with a minor third, are not to be traced much backwarder than to the middle of the laſt century, and probably owe their introduction to the improvements in the practice of the violin: elſe had they probably been included in the definition of Muſica ficta by Ornithopareus.

* The paſſage in Salinas is as above, but it is to be ſuſpected that the letter e is miſprinted, and ſhould have been e; and if ſo, this improvement of the organ by the Italians correſponds exactly with what is to be obſerved in ſome organs in this country, that in the Temple church in particular, wherein are ſeveral keys for g♯ and a b, and for d♯ and e b, from the loweſt to the higheſt in the range.

clear

clear beyond a doubt that both the enarmonic and chromatic genera are as it were by the general conſent of mankind laid aſide. It would therefore be to little purpoſe to follow Salinas through that labyrinth of reaſoning by which he attempts to explain them; ſuch as are deſirous of full information in this reſpect muſt be referred to his own work. In order however to gratify the curioſity of others, and to diſplay the depth of knowledge with which this author inveſtigates the doctrine of the ancient genera, it may not be amiſs here to ſubjoin the following extracts, which contain the ſubſtance of his arguments in the diſcuſſion of this curious ſubject.

A Genus in muſic, according to this author, is a certain habitude or relation which the ſounds that compoſe the diateſſaron have to each other in modulation.

Having thus defined the term Genus, in the doing whereof he has apparently taken Ptolemy for his guide, he thus farther proceeds to deliver his ſentiments of the genera at large.

'The ancients were unanimouſly of opinion that the genera were 'determined rather by the diviſion of the diateſſaron, that being the 'leaſt, than of any other ſyſtem or conſonance; and this was not the 'ſentiment of the Pythagoreans only, who held that there could be 'no conſonance of a leſs meaſure than two tones, but alſo of Ariſto-'xenus himſelf, who, though he taught that the differences of the 'intervals were not commenſurable by numbers and their propor-'tions, but that the ſenſes were the proper judges thereof, aſſerts in 'the firſt book of his Elements of Harmony, that no conſonance can 'be found of a leſs content than that between the uniſon and its 'fourth; a poſition which however we have ſhewn not to be ſtrictly 'true, whether we appeal to the judgment of our ſenſes or our rea-'ſon. Not to enter into too ſcrupulous a diſcuſſion of this matter, 'let it ſuffice to ſay, that for the purpoſe of defining the genera, all 'the ancients to a man have ſuppoſed a diviſion of the diateſſaron into 'four ſounds or three intervals, from which method of diviſion are 'conſtituted the three genera: the difference between each of theſe 'is generally denoted by the epithets rarum, rare or thin; ſpiſſum, 'thick or cloſe ſet; and ſpiſſiſſimum, thickeſt or cloſeſt ſet, accord-'ing to the quantities of thoſe leſſer intervals by which they were 'ſeverally divided: the primitive terms of diſtinction for the genera

'were thoſe of Diatonica, Chroma, and Harmonia, though the 'writers of later times uſe thoſe of Diatonicum, Chromaticum, and 'Enarmonium. The Diatonicum was ſaid to be rare becauſe it pro- 'ceeds by a tone, tone and ſemitone, which are the greateſt and 'moſt rare of the leſſer intervals: and Ptolemy aſſerts that this ge- 'nus was called the Diatonum becauſe it abounded in tones. The 'Chromaticum was that which proceeded by a trihemitone, a ſemi- 'tone and ſemitone; and becauſe the ſemitones are thicker or cloſer 'than the tones, this genus was ſaid to be thicker and ſofter than 'the diatonum. The word Chroma, which in Greek ſignifies co- 'lour, was applied to it, as Boetius writes, as being expreſſive of its 'variation from the diatonum, or, as the Greeks ſay, becauſe that as 'colour is intermediate between white and black, ſo alſo does the 'chromatic genus obſerve the medium between the rareneſs of the 'diatonum and the thickneſs of the harmonia. The Harmonia or 'Enarmonium proceeded by a ditone, a dieſis, and dieſis towards the 'grave, and becauſe the dieſes are thicker than the ſemitones, this ge- 'nus, which is the thickeſt of the three, was termed the Enarmonium, 'as being the beſt coadapted, and the moſt abſolute of them all *.

'Nor did the ancients proceed any farther in the conſtitution of 'the genera than is above related, becauſe in it no harmonical interval 'leſs than that of a dieſis is diſcoverable except the comma, which is 'common to all the three; and though they may all ſeem to agree 'in dividing the diateſſaron into three intervals in every genus, yet is 'there not one of thoſe who have written on this ſubject that does 'not differ from the reſt in determining the proportions of the ſeveral 'intervals that conſtitute it; for Pythagoras, Archytas, Philolaus, Era- 'toſthenes, and, in a word, all the writers on this branch of the ſcience 'have aſſigned to it different ratios all equally repugnant to harmoni- 'cal truth. Thoſe who are deſirous of more particular information, 'may conſult Boetius, book III. chap. v. and Ptolemy, book II. to- 'wards the end. The moſt celebrated mode of generical diviſion was, 'undoubtedly that of Pythagoras, which conſtituted the diatonic dia- 'teſſaron of two tones, both in a ſeſquioctave ratio, and that interval 'which was wanting to complete it, but this we have nevertheleſs 'ſhewn to be erroneous in the eleventh chapter of the ſecond book of

* Lib. III. cap. I. pag. 101.

'this work, where we have treated of the ditone and greater ſemitone, 'ſeeing that both the ditone and leſſer ſemitone or limma are both 'abhorrent to harmony, as is demonſtrated by Ptolemy, and appears 'from reaſon itſelf. The diviſion of Ariſtoxenus was eſteemed the 'next after this of Pythagoras, to which it was contrary in almoſt 'every thing, for Ariſtoxenus thought it agreeable in the diatonic 'genus to proceed not only by equal tones, but alſo in the chroma-'tic to proceed by two equal ſemitones, and in the enarmonic by 'two equal dieſes. A third diviſion, that of Didymus and Ptolemy, 'made neither the tones nor ſemitones equal, but conſtituted a greater 'and leſſer of each *.

'The genera can neither be more nor fewer than three, becauſe 'that is the number of the leſſer intervals whereby they are diſtin-'guiſhed from each other. In the diatonic the leaſt interval is the 'greater ſemitone; in the chromatic the leſſer; and in the enarmo-'nic the dieſis; and as the dieſis is the leaſt of all the intervals that 'can vary the genus, it follows that the enarmonic muſt be the 'thickeſt of them all; and the reaſon why the diateſſaron was choſen 'as the fitteſt of the conſonances to adjuſt the ſeveral genera by, was 'not becauſe, as the ancients aſſert, it was the ſmalleſt of the con-'ſonances, for that it certainly is not, but becauſe all thoſe intervals 'which ariſe from the firſt diviſion of the loweſt conſonances, were 'found once in the diateſſaron, ſuch as the greater tone, the leſſer 'tone, and the greater ſemitone; for the greater and leſſer tone ariſe 'from the firſt diviſion of the ditone, and the greater tone and leſſer 'ſemitone from the firſt diviſion of the ſemiditone; but if theſe were 'reſpectively added, the one to the former and the other to the lat-'ter, the complement would be a diateſſaron conſiſting of three in-'tervals and four ſounds, wherefore the conſtitution of the genera is 'not to be found in any of thoſe leſs ſyſtems than the diateſſaron; on 'the contrary, in the greater conſonants, ſuch as the diapente and 'diapaſon, we meet with a repetition of theſe three ſeveral intervals, 'for in the diapente the greater tone is found twice, and in the dia-'paſon three times, and the leſſer tone and greater ſemitone are 'found twice in the diapaſon †.'

* Lib. III. cap. i. pag. 102. † Lib. III. cap. ii.

Although Salinas has laboured to explain the meaning of the terms ſpiſſum and non ſpiſſum, which ſo frequently occur in the writings of the ancients, and which are uſed to expreſs a diſtinguiſhing property of the genera, he profeſſes to uſe the epithet ſpiſſum in a ſenſe different from that in which it was accepted by them: they called that conſtitution ſpiſſum, or thick, where the acuteſt interval was greater than the other two, as in the chromatic and enarmonic; and they called that non ſpiſſum, in which the two grave ones taken together were greater than the acute, as in the diatonic. 'But we, ſays this author, 'maintain that genus not to be thick wherein the 'conſonants are found intermediated with thinner and fewer inter-'vals, of which ſort is the diatonum, in which the conſonants are 'interſected by tones and a greater ſemitone, which are the thinneſt 'of all the leſſer intervals: the diateſſaron, for example, is divided 'into three intervals; on the contrary we ſay that that genus is thick 'in which all the conſonants are interſected by thicker and more cloſe 'intervals; ſuch is the chromatic, which proceeds by a greater and 'leſſer ſemitone, which are thicker intervals than tones, and in the 'compoſition of a perfect inſtrument divides the diateſſaron into ſix 'intervals and ſeven ſounds, but according to that which we uſe, the 'diviſion is into five intervals and ſix ſounds, for the trihemitone is 'not, as the ancients would have it, an interval of this genus, ſeeing 'it is truly a conſonant, and conſonants are not the intervals of any 'genus *. But the thickeſt of the genera is the enarmonic, becauſe 'it proceeds by leſſer ſemitones and dieſes, which are indiviſible in-'tervals; nor can the ditone be ſaid to be an interval of this genus, 'although as well the ancient writers as thoſe of later times aſſert it 'to be ſo, becauſe it is a true and perfect conſonant, and, like all 'the reſt, requires to be filled up, wherefore in this genus the diateſ-'ſaron will have nine intervals and ten ſounds.

'The conſtitution of all the genera is not to be ſought for in the 'diviſion of the diateſſaron, it is only in the diatonic that this method 'is to be taken, for the intervals by which it proceeds are not to be

* Here Salinas cautions his reader not to be diſturbed that the Diateſſaron, which takes its name from the number four, and is therefore underſtood to conſiſt of ſo many ſounds, ſhould here be ſaid to contain ſix intervals and ſeven ſounds, for that circumſtance he ſays is peculiar to the diatonic.

† Lib. III. cap. ii.

'found

'found in any leſſer conſonant. But to diſcover the conſtitution of 'the chromatic we aſſert that the diviſion of the greater tone is ſuf- 'ficient, becauſe all the intervals by which this genus proceeds are 'to be found once therein. For the conſideration of the enarmonic 'genus the greater ſemitone is ſufficient, for in that are all the inter- 'vals to be found through which this genus proceeds; all this is 'the effect of the great and wonderful conſtitution of the harmonical 'ratio. The diateſſaron ſeems to have been aſſumed for diſplaying 'the diatonic genus, becauſe it is the exceſs of the diapaſon above 'the diapente: the tone by which we explain the chromatic is the 'exceſs of the diapente above the diateſſaron, and the greater ſemi- 'tone by which we declare the enarmonic is the exceſs of the diateſſa- 'ron above the ditone. Moreover it is neceſſary to know that the 'three genera ſtand in the relation to each other of good, better, and 'beſt; for as good can exiſt by itſelf, but better cannot be without 'good, ſo may the diatonic exiſt alone, and become the foundation 'of the others, as is ſeen in the Cythara, wherein are no ſemitones 'but the greater, in which this genus abounds, for the leſſer ſemi- 'tones are proper to the chromatic.

'But although the diatonic be the moſt natural, yet, as Boetius 'ſays, it is the hardeſt of the three, and to ſoften or abate of this 'hardneſs was the chromatic invented, and yet the chromatic could 'not have exiſted without the diatonic, it being nothing elſe than 'the diatonic thickened; and ſuch does that conſtitution appear to 'be which we find in thoſe inſtruments that are ſtruck with black 'and white plectra. As to the enarmonic, it is clear that it cannot 'ſubſiſt by itſelf, and being a compound of the other two, it is the 'thickeſt, beſt compacted, and moſt perfect; and no one can be- 'lieve that any modulation could be made in either the chromatic 'or enarmonic ſeparated from the diatonic, ſeeing it is impoſſible to 'proceed without it through the chromatic or enarmonic intervals, 'and this is not only ſhewn by Ptolemy, but it is evident both to 'ſenſe and reaſon *.'

The notion which Salinas entertained of the genera was that the chromatic was the diatonic inſpiſſated; and that the enarmonic was the chromatic inſpiſſated, and in all his reaſoning about them he ſuppoſes a neceſſity in nature for filling up thoſe ſpaces or chaſins, as

* Lib. III. cap. ii.

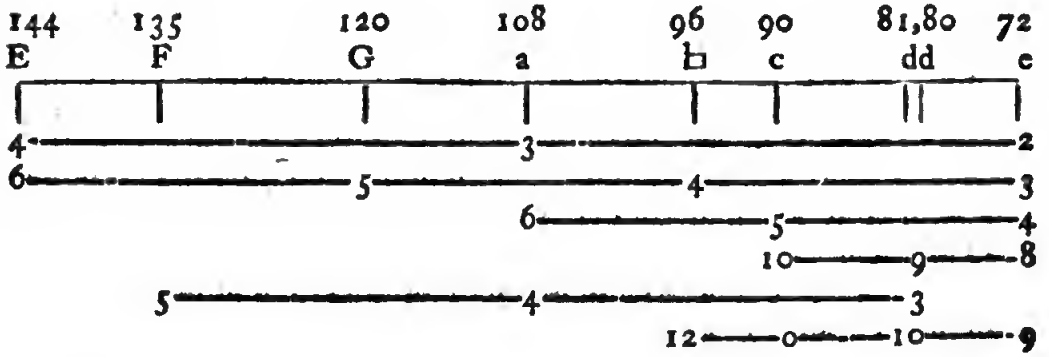
he

he affects to conſider them, which the difference between the greater and leſſer intervals in the diatonic tetrachord ſeems to imply.

Of the ſeveral ſpecies of the diatonic Salinas ſcruples not to prefer the ſyntonous or intenſe of Ptolemy, and ſays that if Plato had been ſenſible of its excellence, he would not have been ſo tormented as he was, at finding that the Pythagorean limma 256 to 243 was not ſuperparticular, and therefore not in truth a proportion, but rather, as he is forced to term it, a portion, i. e. a particle or fraction *.

CHAP. X.

IN the fifth chapter of his third book Salinas ſhews the method of conſtructing the type of the diatonic, which he does by ſuch a diviſion of the monochord as gives d d in the ratio of each to the other of 81 to 80, making thereby the one a tone minor, and the other a tone major above c; the former of theſe he calls d inferior, and the latter d ſuperior, this diſtinction he obſerves in the ſucceeding types of the chromatic and enarmonic; that of the diatonic is as follows:



Of the Chromatic he ſays, chap. vi. that it aroſe from that diviſion of the tone which was invented to ſoften the harſhneſs of the tritonus

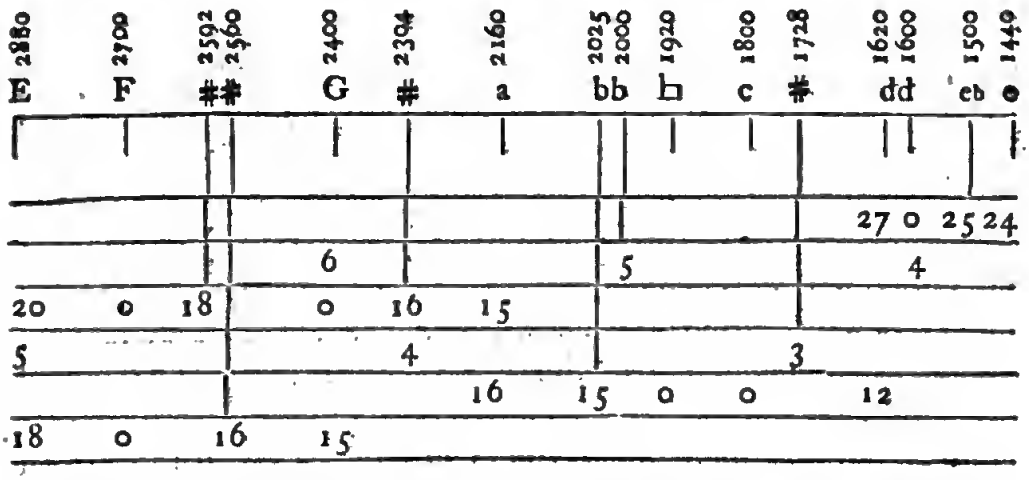
* Lib. III. cap. iii. pag. 107.

between

between F and ♮; and in chap. vii. he directs by the diviſion of the monochord the conſtruction of the type of the chromatic genus.

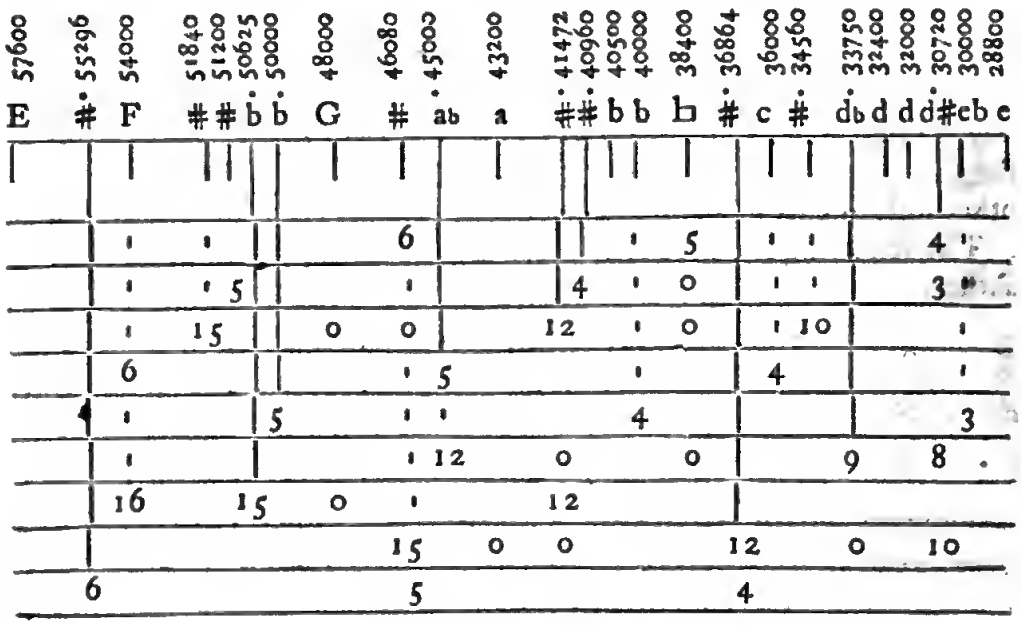
As in the diatonic diviſion he gives d inferior and d ſuperior, ſo in this of the chromatic does he give F♯ inferior, and F♯ ſuperior, and alſo b inferior and b ſuperior, beſides G♯, c♯, and e b diſtinguiſhed by the ſhort or different coloured plectra on the organ, harpſichord, and other inſtruments of the like kind.

The following is the type of the chromatic genus according to this author.



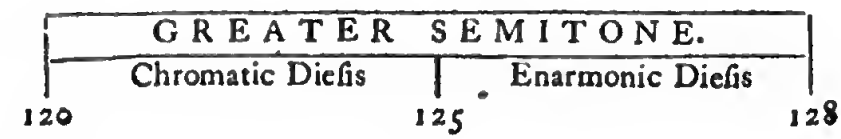
In the eighth chapter of the ſame book Salinas remarks that the characteriſtic of the chromatic is its leaſt interval, which is a leſſer ſemitone, and is therefore called the chromatic dieſis, and is the difference whereby the leſſer tone exceeds the greater ſemitone. The type above given is exhibited in the ſeventh chapter, with this remark, that in it the leſſer ſemitone or chromatic dieſis is found five times, that is to ſay, between F and F♯ inferior, G and G♯, b ſuperior and ♮, c♯ and c, and eb and e.

In the ſame chapter he treats of the Enarmonic genus, which he ſays is the moſt perfect of all, as containing in it the other two; the following is the type of the enarmonic as given by him.



Upon which it is to be remarked, that the true enarmonic intervals are diſtinguiſhed from the diatonic by a point placed over them.

As he had noted the chromatic by its dieſis, which is the interval of a leſſer ſemitone, ſo has he remarked that the characteriſtic of the enarmonic is the enarmonic dieſis, which ariſes from a diviſion of the greater ſemitone into a leſſer ſemitone and a dieſis thus:



which leſſer ſemitone, by the way, is no other than the chromatic dieſis, and in its loweſt numbers is 25 to 24. As to the enarmonic dieſis, its ratio is above demonſtrated to be 128 to 125, and it is the interval between F♯ inferior and G b inferior, that is to ſay, between the numbers 51840 and 50625, which are in the ratio of 128 to 125, for 51840 contains the number 405, 128 times, and 50625 contains the ſame number 405, 125 times. It is again found between a♯ inferior

rior and b inferior, that is to ſay, between the numbers 41472 and 40500, for the former of theſe contains the number 324, 128 times, and the latter contains the ſame number 125 times. The enarmonic dieſis is elſewhere to be found in the above diviſion of the diapaſon in three inſtances, but the two above given are ſufficient to make it known.

It was neceſſary to be thus particular in the repreſentation of Salinas's ſyſtem of the genera, more eſpecially the enarmonic genus, becauſe he himſelf appears to be ſo confident of his ſkill in this abſtruſe part of the muſical ſcience, that he ſcruples not to reprehend very roundly the Greek writers for miſtakes about the genera; and ſpeaking of his diviſion of the enarmonic, he ſays, that if it be made as by him is directed, nothing in harmonics can be more abſolutely juſt and perfect. It is poſitively aſſerted by Dr. Pepuſch, in his letter to Mr. De Moivre, that Salinas has determined the enarmonic accurately: and it is more than probable that thoſe are in the right that think ſo.

The diagrams made uſe of by Salinas to illuſtrate his doctrine of the genera, more eſpecially the types, as he calls them, of each, are moſt aſtoniſhingly complicated, but very curious and ſatisfactory. It is to be remarked on this part of his work, that he meddles not with the colours or ſpecies of the genera. Of the diatonic he has taken the ſyntonous or intenſe of Ptolemy, and in his deſcription of the chromatic he has given a repreſentation which coincides with no one ſpecies of that genus, for it is neither the ſoft, the hemiolian, nor the toniac, but ſeems to be a diviſion of his own. As to the enarmonic, it is well known that it admitted of no diſtinction into ſpecies.

That Salinas had any deſire to reſtore the ancient genera is not to be inferred from the great labour he has beſtowed in the explanation of them. He indeed ſeems to have been very ſolicitous to attemper ſome of the harſher intervals in the diatonic ſeries, and for that purpoſe to have made an arrangement of the white and black plectra, as he calls them, a little differing from the ordinary one; and ſays that he had with him at Salamanca an inſtrument which he had cauſed to be made at Rome, wherein the tone between G and a is accurately divided. But the pains he has taken to aſcertain the true diviſion of the chromatic and enarmonic ſeems to be reſolvable into that eager deſire of rendering the writings of the ancient Greeks intelligible, which he uniformly manifeſts in the courſe of his writings.

Seeing then that the world is in poſſeſſion at laſt of the true enarmonic, it remains to be conſidered whether it muſt not at all times have been a matter rather of ſpeculation than practice. Were we to think with the ancients, and adopt their reaſoning about the ſpiſſum and non ſpiſſum, we ſhould ſay that that ſeries of harmonical progreſſion which admitted of the ſmalleſt intervals, and left the feweſt chaſms in the ſyſtem, approached the neareſt to perfection; but this is a conſideration merely ſpeculative, and has as little to do with the ſenſe of hearing as the external form of any given muſical inſtrument with the hearing whereof we are delighted.

On the other hand, let any one make the experiment, and try the effect of ſuch intervals as the enarmonic dieſis, as above aſcertained, on his ear, and he will hardly be perſuaded that the genus to which it belongs could ever have been cordially embraced by the unprejudiced part of mankind.

To favour the opinion that it was never received into general practice, we have the teſtimony of ſome of the ancient writers themſelves, who expreſsly ſay that on account of their intricacy both the chromatic and enarmonic grew very early to be diſeſteemed by the public ear, and gave way to that orderly progreſſion the diatonic, which nature throughout her works ſeems to recognize as the only true and juſt ſucceſſion of harmonical intervals.

In the thirteenth and ſubſequent chapters of his third book Salinas treats of the temperament of the organ and other inſtruments. He ſays of the human voice that it is flexible, and being directed by that ſenſe of harmony which is implanted in us, it chuſes and conſtitutes that which is perfect, and preſerves the conſonants and the leſſer intervals in their due proportions, no impediment intervening. Farther he ſays that it diſcriminates with the greateſt exactneſs between the greater and the leſſer tone, and that as the melody requires, it chuſes either the one or the other; but in the organ and other inſtruments where the ſounds are fixed, and are not determined by the touch of the performer, he ſays that the tones are of neceſſity equal, and that this equality is preſerved by the diſtribution of the three commas, by which the three greater tones in the diapaſon exceed the leſſer ones; ſo that by this diſtribution the conſonants and leſſer intervals participate of that diſſonance which in ſome part of the ſyſtem or other is occaſioned by the comma.

The

The ſyſtem thus attempered is called by the Italians Syſtema Participato. It is mentioned in a preceding chapter of this work, and is deſcribed by Zarlino in his Iſtitutioni Harmoniche, part II. cap. xli. et ſeq. * Salinas ſays he himſelf when a youth at Rome, invented a Syſtema Participato, in nothing differing from that publiſhed by Zarlino, which he ſays is not to be wondered at, ſeeing that truth is but one and the ſame, and that it preſents itſelf to all that rightly endeavour to inveſtigate it †.

The fertility of Salinas's invention ſuggeſted to him various other temperaments, which he has deſcribed with his uſual accuracy. After ſtating and comparing them, and giving the preference to the firſt, he proceeds in chap. xxvii. to ſhew the bad conſtitution of a certain inſtrument begun to be conſtructed in Italy about forty years before the time of writing his book, that is to ſay about the year 1537, concerning which he ſays that this inſtrument was called Archicymbalum, and that it divided each of the tones into five parts, giving to the greater ſemitone three, and to the leſſer two; he ſays that this inſtrument was much eſteemed, and was made uſe of by ſome muſicians of great eminence. He ſays that as the diapaſon contains ſix tones and a dieſis, it divided the octave into thirty-one parts ‡; but that they are dieſes he abſolutely denies. He then proceeds to point out the defects of this inſtrument, and pronounces of it, that it was offenſive to his ear, and was not conſtructed in any truly harmonical ratio ¶.

* Bontempi has given a ſyſtem of another form, which he calls Syſtema Participato, from its comprehending the diatonic and chromatic, but it ſeems to be no other than that now in practice, in which the diapaſon is divided into twelve ſemitones. Vide Bont. Hiſt. Muſ. pag. 187.

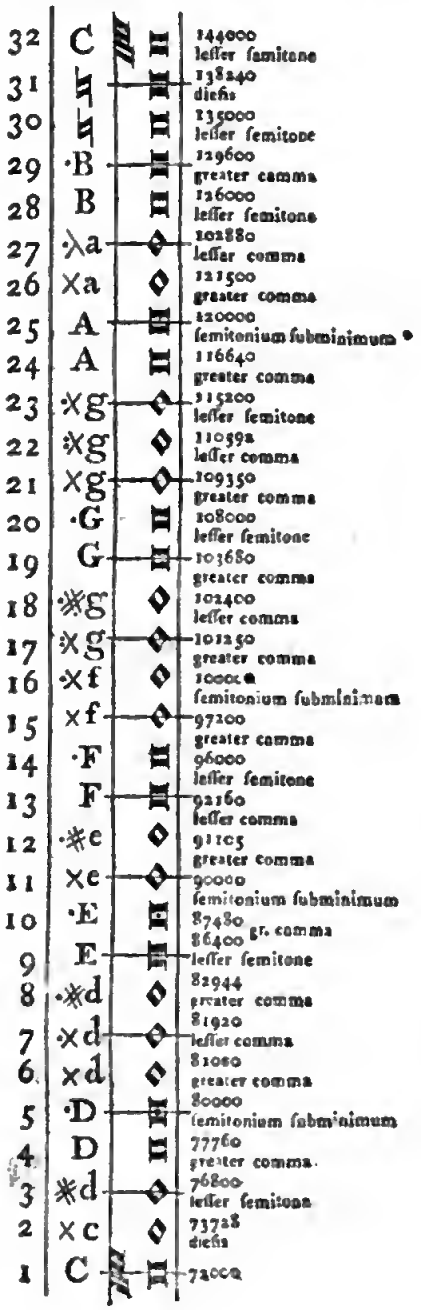
† De Muſica, lib. III. cap. xiv. Dr. Smith ſays that Salinas was the firſt inventor of a temperament, and that both he and Zarlino laid claim to the honour of the invention, and had a diſpute about it. Harmonics, pag. 37, in a note. But this is hardly reconcileable with the declaration of Salinas above mentioned, which ſems to imply an inclination in him rather to wave than promote a diſpute.

‡ Dr. Pepuſch in his letter to Mr. De Moivre, herein before cited, ſays that this diviſion of the octave into thirty-one parts was neceſſarily implied in the doctrine of the ancients; and that though the inſtrument above-mentioned was condemned both by Zarlino and Salinas, they condemned it without ſufficient reaſon, for that Mr. Huygens having more accurately examined the matter, found it to be the beſt temperature that could be contrived.

¶ There cannot be the leaſt doubt but that the inſtrument above ſpoken of is the Archicembalo of Don Nicola Vicentino, though Salinas confeſſes himſelf at a loſs who to aſcribe the invention of it to. Merſennus once thought it was invented by Fabius Columna. Harmonic. lib. VI. De Generibus et Modis, Prop. xiii. From theſe two particulars it may be inferred that neither Salinas nor he had ever ſeen Vicentino's book; but it ſeems that Merſennus was ſet right in his diviſion by the peruſal of Salinas, and that he has made ample amends for his miſtake by giving the thirty-one intervals with their ratios as here repreſented. As to the diviſion of Fabius Columna, it was probably borrowed

In the twenty-eighth and four ſubſequent chapters of his third book he takes occaſion to ſpeak of the lute, viol, and organ, and of cer-

from this, but it was into thirty-nine ſounds and thirty-eight intervals, and will be ſpoken of hereafter. Vide Merſenn. Harm. Univ. Des Genres de la Muſique, Prop. x. xi.



* To underſtand the nature of this interval, it is neceſſary to know that of ſemitones there are many kinds. Merſennus has enumerated them in this Latin work, liber V. De Diſſonantiis, prop. xiii. but more particularly in his Harmonie Univerſelle, Des Diſſonances, prop. ii. pag. 116: they appear to be the Semitonium maximum $\frac{25}{24}$, Semitonium majus $\frac{16}{15}$, Semitonium medium $\frac{135}{128}$, Semitonium Pythagoricum $\frac{256}{243}$, Semitonium minus $\frac{27}{25}$, Semitonium minimum $\frac{648}{625}$, and laſtly, the Semitonium ſubminimum above given, which in its loweſt, or radical numbers, will be found to be in the ratio of 250 to 243, for in 120000 the number 480 is found 250 times, and in 116640 it is found 243 times, in 100000 the number 400 is found 250 times, and in 97200 it is found 243 times: in 90000 the number 360 is found 250 times, and in 87480 it is found 243 times. Laſtly, in 80000 the number 320 is found 250 times, and in 77760 it is found 243 times. It is to be noted that in the Harmonie Univerſelle, livre troiſieme, pag. 167, and in that curious diagram preceding it, the number 87930 is miſtaken for 87480. The Semitonium ſubminimum is an interval leſs than the chromatic diefis by a comma. Merſen. Harm. lib. V. prop. ix. Harm. Univ. Des Diſſonances, prop. ii. pag. 115.

tain

tain temperaments the beſt adapted to each. In the former he ſays that although the viol by name is not to be met with in the writings of the ancients, yet Caſſiodorus aſſerts that it is to be found deſcribed among their different kinds of Cythara; and he himſelf adds that in the works of Bede, an author ſufficiently celebrated, it is expreſsly mentioned.

The eighth chapter of the fourth book contains among other things the doctrine of the modes, in the diſcuſſing whereof he ſeems to agree with Glareanus that they are in number twelve, and that they anſwer to the ſeven ſpecies of diapaſon harmonically and arithmetically divided; but as the third ſpecies proceeding from ☐ is incapable of an harmonical diviſion as wanting a true fifth, and the ſeventh ſpecies proceeding from F is incapable of an arithmetical diviſion as having an exceſſive fourth, the number of the modes, which would otherwiſe be fourteen, is reduced to twelve, which is the very poſition that Glareanus in his Dodecachordon endeavours to demonſtrate.

In the tenth chapter is a diagram repreſenting in a collateral view the tetrachords of the ancients conjoined with the hexachords of Guido Aretinus, and ſhewing how the latter ſpring out of the former. Dr. Wallis has greatly improved upon this in the diagram by him inſerted in his Appendix to Ptolemy, and which is given in the firſt volume of this work, exhibiting a comparative view of the ancient Greek ſyſtem with the ſcale of Guido.

In the twenty-ſecond chapter he takes notice of the ancient diviſion of the genera into ſpecies, but it ſeems that he did not approve of it, for in his own diviſion of the genera he has rejected it, thereby making that ſpecies of each, whatever it be, which he has choſen for an exemplar, a genus of itſelf.

In the twenty-third chapter he undertakes to ſhew the errors of Ariſtoxenus in a manner different from Ptolemy and Boetius, and in the five following chapters cenſures him, and even Ptolemy himſelf, with a degree of freedom which ſhews that though he entertained a reverence for the ancients, he was no bigot to their opinions, but aſſumed the liberty in many inſtances of thinking and judging for himſelf.

In the twenty-ninth chapter of the ſame fourth book he commends in general terms Jacobus Faber Stapulenſis, though he ſeems to ſuſpect that he had never red Ptolemy, nor any other of the Greek harmonicians,

cians, and ſays he does nothing more than demonſtrate the propoſitions of Boetius.

The ſubſequent chapter contains his opinion of Franchinus and his writings, which he delivers in the following words:

'Franchinus Gaffurius was a famous profeſſor of theoretical and 'practical muſic, and publiſhed ſeveral works and wrote many things 'in both parts worthy to be known. He boaſts that by his care 'and at his expence the three books of Ptolemy's Harmonics, the 'three of Ariſtides Quintilianus, and the three of Manuel Briennius 'were tranſlated from the Greek into the Latin. It is true he red 'thoſe books, as he ſhews in his works, eſpecially in that which he 'wrote concerning inſtrumental harmony, where he recites almoſt 'all their poſitions, but ſo confuſedly, that he ſeems rather to have 'red them than underſtood them. But theſe Latin tranſlations are not 'extant as far as I know, perhaps through the avarice of Franchinus 'himſelf, who had them made only for his own uſe, and did not give 'them to be printed, imagining that a time never would come when 'the muſicians would underſtand the Greek language, and be able to 'read thoſe authors in the originals. This man had a very good genius, but wanted judgment, for he recited, or rather reckoned 'up, the poſitions of theſe authors, but never examined them in 'order to find out which was true, or came neareſt to the truth, 'but left them all untouched; and becauſe Boetius was received by 'all, he dared not to contradict him; and though he ſeems in ſome 'inſtances to agree with Ptolemy, yet dares he not to aſſert which 'of the two he thought the beſt, but ſometimes is drawn on this 'ſide, ſometimes on that, ſo that nothing certain or fixed can be 'had from him: for ſometimes, to favour Boetius and the Pythagoreans, he ſays in that book of muſic which he wrote in the Italian 'language, that he wondered at the inadvertency, as he calls it, of 'Ptolemy, who ſays that the diapaſon with the diateſſaron is a conſonant when it does not anſwer either to a multiple or ſuperparticular proportion; and a little after in the ſame book he aſſumes the 'ſeſquiquarta and ſeſquiquinta of Ptolemy, to conſtitute from them 'the greater and leſſer third, contrary to Boetius and all the 'Pythagoreans.'

In the thirty-firſt chapter he delivers his ſentiments of Glareanus in theſe words:

'Hen-

'Henricus Glareanus was a man excellently verſed in all good 'arts, and has exhibited to the world ſeveral ſpecimens of his learn-'ing, for he wrote a treatiſe on Geography, not leſs uſeful than 'conciſe and clear, which is red in many ſchools; he alſo made 'notes on the Odes of Horace, replete with all kind of erudition; 'and as to what concerns muſic, he taught it in three books, accord-'ing to the rule of the ancient modes, as he himſelf thinks, which 'work he entitled Dodecachordon. In it he has gathered many 'examples both of the ſimple cantus and that of many forms, which 'at once give great pleaſure and profit; and though he never wrote 'any thing of ſpeculative muſic, yet he confeſſes in many places that 'he had applied himſelf too much to it, and that he had employed 'a great deal of time in the ſtudy thereof, eſpecially in the reading 'of Boetius, which he manifeſtly ſhews in a preface really long 'enough, publiſhed with that work, in which he mentions that he cor-'rected five books of the muſic of Boetius, which he ſays abounded 'with many errors, and illuſtrated it with ſeveral figures.'

In the thirty-ſecond chapter he conſiders the ſpeculations of Ludovicus Follianus, and as to his diviſion of the diapaſon, he ſays it is the ſame with that of Ptolemy, called the ſyntonous, intenſe, or ſtretched diatonic, which he ſays Didymus invented many years ago, with this difference, that Didymus gave to the ſeſquinonal tone the firſt place in the tetrachord, whereas Ptolemy gives it to the ſeſquioctave tone. He nevertheleſs ſays of the intenſe diatonic in general, that it is a diviſion of all others the moſt correct and grateful to the ear. He ſays that many of the ratios inveſtigated by Follianus had before his time been diſcovered by Bartholomeus Ramis, a Spaniard, who is blamed by Franchinus for differing from Boetius. Salinas ſays that he himſelf, long before the treatiſe of Follianus had been red to him, had made many of the diſcoveries therein contained, and that he had from time to time communicated them to Bartholomeus Eſcobedus, a man excellently verſed in both parts of muſic, and his very great friend, who told him there was a certain author who had treated of all thoſe things in the ſame manner as he had thought on, and this author he afterwards found to be Follianus. He blames Follianus for uſing three ſemitones, which he calls greater, leſſer, and leaſt, when no one elſe had noticed more than two, and many but one, the greater of the three is in the ratio $\frac{24}{25}$, the leſſer $\frac{15}{16}$, and the

leaſt

leaſt $\frac{3}{4}$, the two laſt he ſays are well conſtituted, but the firſt he condemns as inconcinnous and ungrateful to the ear.

He concludes his remarks on the writings of the modern muſicians with a character of Zarlino, of whom he ſays that he was well ſkilled in both parts of muſic, for that as to what regarded the practice, he had been ſcholar to Adrian Willaert, the moſt famous ſymphoniſt of his time, and ſucceeded him in his ſchool at Venice; and on the theory of the ſcience he wrote much better than thoſe that went before him.

The remaining three books of Salinas's work are on the ſubject of the Rythmus, and are a copious diſſertation on the various kinds of metre uſed by the Greek, the Roman, and, in honour of his own country, the Spaniſh poets. In the courſe of his enquiries touching their nature and uſe, he takes frequent occaſion to cite and commend St. Auguſtine, who alſo wrote on the ſubject. The laws of metre have an immediate reference to poetry; but Salinas in a variety of inſtances ſhews that they are applicable to muſic, and that the ſeveral kinds of air that occur in the compoſition of muſic and of dances, ſuch as the Pavan, the Paſſamezzo, and others, conſiſt in a regular commixture and interchange of long and ſhort quantities.

For a character of this valuable work let it ſuffice to ſay, that a greater degree of credit is due to it than to almoſt any other of the kind, the production of modern times, and that for this reaſon: the author was a practical muſician, that is to ſay an organiſt, as well as a theoriſt, and throughout his book he manifeſts a diſpoſition the fartheſt removed that can poſſibly be imagined from that credulity which betrayed Glareanus and ſome others into error; this diſpoſition led him to enquire into and examine very minutely the doctrines of the Greek writers; and the boldneſs with which he reprehends them does almoſt perſuade us that when he differs from them the truth is on his ſide. This ſeems to be certain, and it is wonderful to conſider it, that notwithſtanding the ancients were divided in their notions of the genera, and that the enarmonic genus was by much the moſt difficult to comprehend of them all, Salinas, a man deprived of the faculty of ſeeing, at the diſtance of more than two thouſand years after it had grown into diſuſe, inveſtigated and accurately defined it.

A

GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

MUSIC.

BOOK II. CHAP. I.

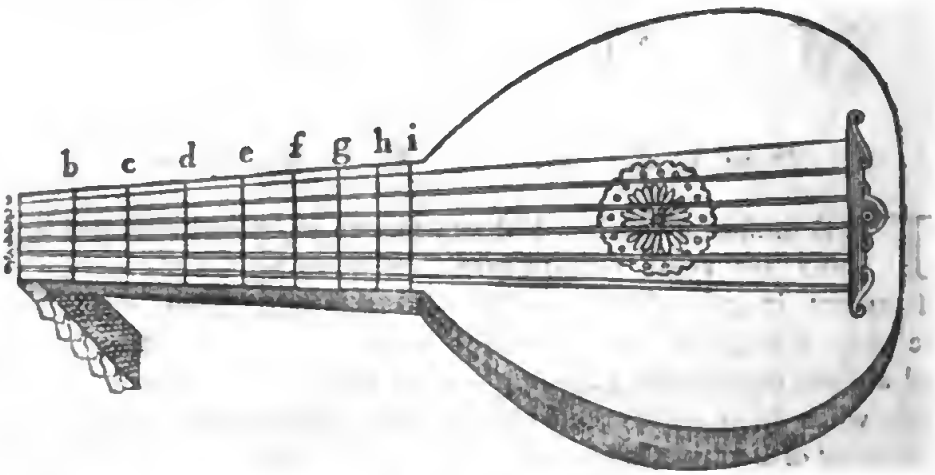
THE muſical characters hitherto ſpoken of, were calculated not only for vocal performance, but were applicable to every inſtrument in uſe after the time of inventing them, excepting the lute, which, for reaſons beſt known to the performers on it, had a ſeries of characters appropriated to that and others of the ſame claſs; when or by whom theſe characters were invented is not known. This kind of notation, which is by certain letters of the Roman alphabet, is called the Tablature, the firſt intimations of which are to be met with in the Muſurgia of Ottomarus Luſcinius. The Fronimo of Galilei is in the title-page called A Dialogue 'ſopra l'Arte del bene intavolare:' this kind of tablature differs from the other, the author, according to the manner of the Italians, as Merſennus ſays, making uſe of numbers inſtead of letters, and of ſtraight or hooked lines inſtead of notes*.

Merſennus ſays that ſeveral ſkilful men had laboured to improve the Tablature, but yet inſinuates that they affected to make a myſtery of it, from whence he infers that diverſity of notation between them. He adds that Adrian Le Roy is the only one who has in truth given to the world the precepts of the Tablature †. This man was a bookſeller at Paris, and wrote the book which Merſennus above alludes to, with the title of 'Briefve & facile Inſtruction pour aprendre la 'Tablature à bien accorder, conduire, & diſpoſer la Main ſur la

* De Inſtrumentis Harmonicis, lib. I. prop. xviii. pag. 24. † Ibid.

'Guiterne,' which, together with another book of his of the ſame kind, intitled 'Inſtruction de partir toute Muſique des huit divers 'Tons en Tablature de Luth,' were publiſhed about 1570, with a recommendatory preface by one Jacques Gohory, a muſician and a friend of the author.

This being the firſt book of the kind ever publiſhed, it was eſteemed a great curioſity, and as ſuch was immediately on its publication tranſlated into ſundry languages; that into the Engliſh has only the initials F. K. for the name of the tranſlator, and was printed by Jhon Kingſton in 1574. The firſt of theſe books exhibits the lute in this form *:



and repreſents by the following figure the poſture for holding and playing on it:

* The above figure repreſents the lute in its original form, but the many improvements made in this inſtrument make it neceſſary to remark that the lute, ſimply conſtructed as this is, is called the French lute; the firſt improvement of it was the Theorbo or Cithara Bijuga, ſo called as having two necks, the ſecond or longeſt whereof ſuſtains the four laſt rows of chords, which give the deepeſt and graveſt ſounds; its uſe is to play thorough baſs in the accompanyment of the voice. Broſſard intimates that it was invented in France by the Sieur Hotteman, and thence introduced into Italy. But Kircher gives a different account of the matter, ſaying that it received its name from a certain Neapolitan who firſt doubled the neck of the Teſtudo or lute, and added ſeveral chords to it. He ſays that the author of this improvement, with a kind of pun, gave to this inſtrument the name of Tiorba, from its near reſemblance to a uteuſil ſo called, in which the glovers of Italy were wont, as in a mortar, to pound perfumes Kircher adds, that Hieronymus Kapſperger, a noble German, was the firſt that brought the Theorbo into repute, and that in his time it had the preference of all other inſtruments.

The ſtrings of the Theorbo, properly ſo called, are ſingle, nevertheleſs there are many who double the baſs ſtrings with an octave, and the ſmall ones with a uniſon, in which caſe it aſſumes a new appellation, and is called the Arch-lute. Merſennus is extremely accurate in his deſcription of the lute and the Theorbo, but he has not noted the diverſity between the latter and the Arch-lute.

The lute which Le Roy treats of, is ſuppoſed to conſiſt of ſix ſtrings, or rather eleven, for that the five larger are doubled; and in the Tablature the ſtave of five lines anſwers to the five upper ſtrings of the inſtrument, the lower or baſe ſtring it ſeems being ſufficiently denoted by its proximity to the fifth ſtring, ſignified by the loweſt line of the ſtave.

The frets come next to be explained; theſe are ſmall ſtrings tied about the neck of the lute at proper diſtances, eight in number, and figured by the letters b c d e f g h i *; the letter a is omitted in

* It ſeems that the uſe of the ſmall letters of the alphabet in tablature was at firſt peculiar to the French. The Italians and other nations inſtead thereof making uſe of cyphers

the above ſeries, foraſmuch as where ever it is found the ſtring is to be ſtruck open. The general idea of the tablature therefore is this, the lines of the ſtave give the chords reſpectively, and the letters the points at which they are to be ſtopped, and conſequently the notes of any given compoſition, the inſtrument being previouſly tuned for the purpoſe, as the precepts of the lute require.

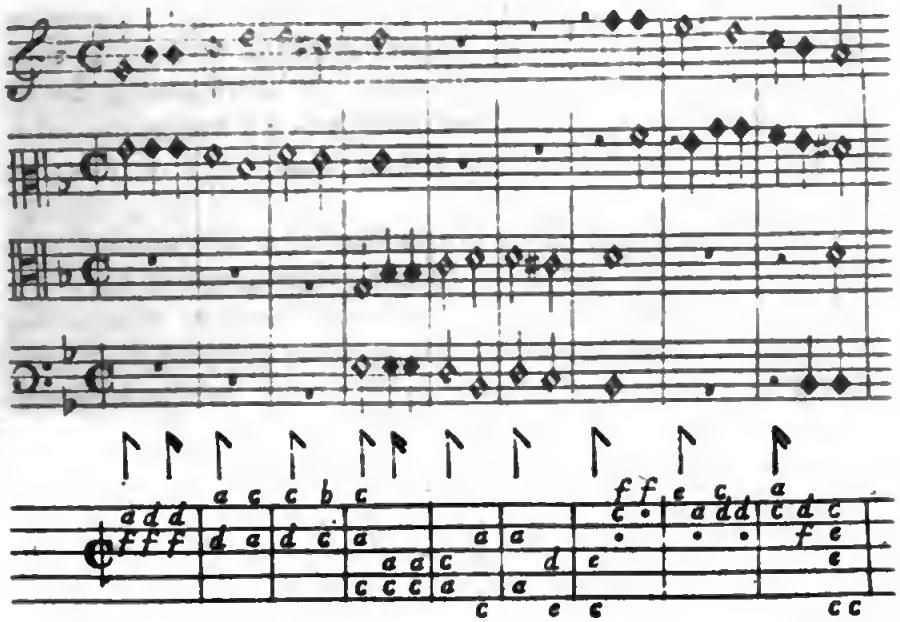
As to the characters for time uſed in the tablature, they were of this form ⌈, ⌈ ⌈, anſwering to the minim, the crotchet, and the quaver, and placed over the ſtave in the manner repreſented in the ſubſequent example.

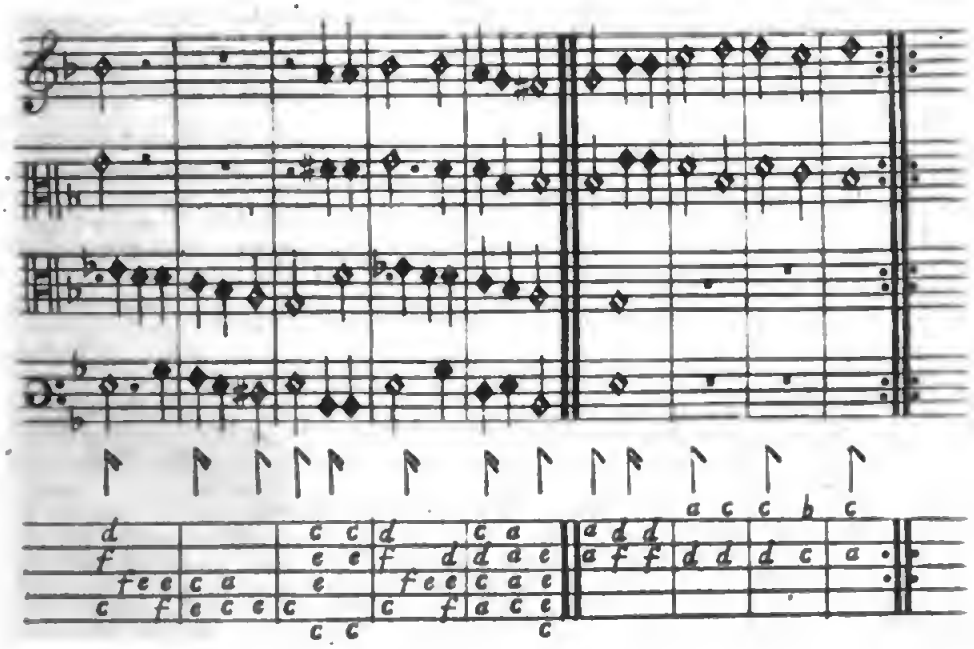
The other tract, intitled 'Inſtruction de partir toute Muſique des 'huit divers Tons en Tablature de Luth,' directs the method of ſetting muſic already compoſed in proper notes in tablature for the lute, and contains a great variety of examples choſen out of the works of Orlando de Laſſo *; the following, which is the firſt ſtrain only of a ſong of his, beginning 'Quand mon Mary vient de dehors,' in four parts with the Tablature, may ſerve as a ſpecimen of this kind of notation †.

and other characters Le Roy, pag. 64. But the French method, ſoon after the publication of Le Roy's book, became general.

* Gohory, in his preface to Le Roy's book, ſums up the character of Orlando de Laſſo in theſe words: 'Here then will I end, after I haue aduertiſed you that all the examples 'of this book be taken and choſen out of Orland de Laſſis, of whom I will further wit-'neſs, that he is this day, without daunger of offence to any man, eſteemed the moſt ex-'cellent muſitian of this time, as well in graue matters, as meane and more pleaſaunt; a 'thing giuen from aboue to fewe other, in which he hath attayned not only the perfection 'of melodie, but alſo a certaine grace of ſound beyond all other, ſuch as Appelles did ac-'compt of Venus portrature: wherein he hath more than all other obſerued to fit the har-'monie to the matter, expreſſing all partes of the paſſions thereof: being the firſt that hath 'eſchewed bondes and common-holdinges of the letter, by right placing of the ſillabelles 'upon the notes, and obſeruing the accent in French, and quantitie in Latine.'

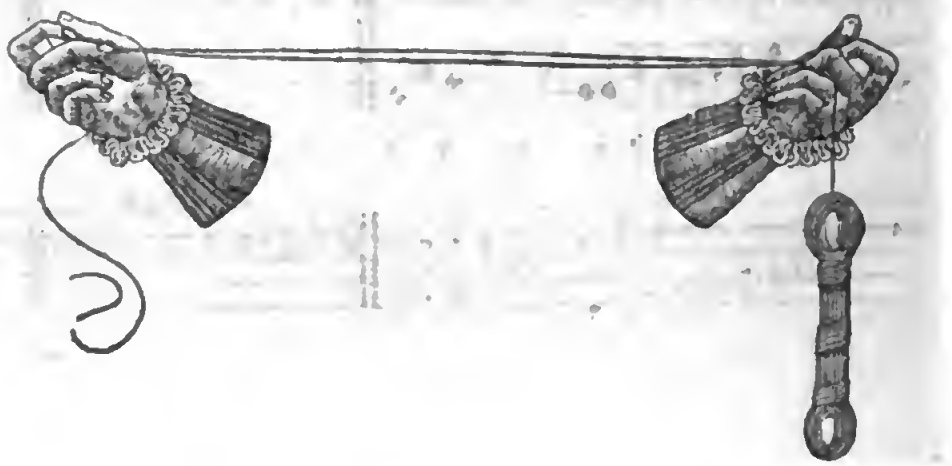
† It ſeems that the method of notation by the tablature was alſo adapted to the Viol de Gamba. In the ſecond book of Songs or Ayres with Tablature, by John Dowland, printed in 1600, is a leſſon in tablature for the lute and baſe viol, entitled Dowland's Adew for Maſter Oliuer Cromwell; and in a book printed in 1603, entitled The Schoole of Muſicke, by Thomas Robinſon luteniſt, is a ſong for the viol by tablature. Nay, it was alſo uſed for the treble violin, and that ſo late as 1682; and, which is very remarkable, there were then two ways of tuning it, at the choice of the performer, by fifths and by eighths; this appears in a book entitled Apollo's Banquet, containing Inſtructions and Variety of new Tunes, Ayres, and Jiggs, for the treble Violin, the third edition publiſhed in that year by John Playford. Anthony Wood, who loved and underſtood muſic, alſo played on the violin; and, as he himſelf relates, practiſed a ſtill different method of tuning, viz by fourths Vide Life of Antony à Wood, at the end of Hearne's Caii Vindiciæ, and lately reprinted by itſelf.

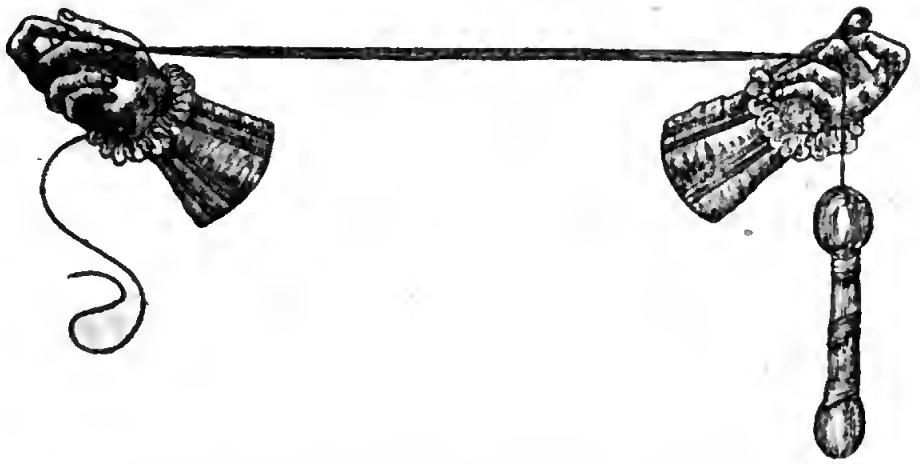




The ninth and laſt chapter of this latter book of Le Roy is on the ſubject of ſtrings, concerning which there is much curious matter in Merſennus, as alſo a rule for trying them, and diſtinguiſhing between a true and a falſe ſtring: but becauſe this rule is alſo to be found in Le Roy's book, and moſt probably was by Merſennus taken from thence, the whole of the chapter, which is very ſhort, is here inſerted.

'To put the laſte hande to this worke, I will not omitte to giue 'you to underſtande how to knowe ſtringes, whereof the beſt come 'to us out of Almaigne, on this ſide the towne of Munic, and from 'Aquila in Italie: before we put them on the lute it is nedefull to 'prove them between the handes in maner as is ſette forthe in the 'figures hereafter pictured, which ſhewe manifeſtlie on the finger 'and to the eye the difference from the true with the falſe: that is to 'wete, the true is knowen by this, that in ſtrikyng hym betwene the 'fingers hee muſte ſhewe to diuide hymſelfe juſte in twoo, and that 'for ſo muche as ſhall reche from the bridge belowe to the toppe of 'the necke, becauſe it maketh no matter for the reſt of the ſtringes 'that goeth among the pinnes; notwithſtandyng ye maie not be ſa-'tisfied in aſſaiyng the ſtringe holden only at that length, but that 'you muſt alſo proue hym in ſtryking hym, treying holden at ſhorter 'lengthes to be well aſſured of his certaine goodnes and perfection. 'Alſo the falſe ſtrynge is knowen by the ſhew of many ſtrynges, 'which it repreſenteth when it is ſtriken between the fingers; ſo 'muſte you continewe the ſame triall in ſtryking the ſtryng till you 'perceiue the tooken of the good to ſeparate hym from the badde, 'accordyng to the figures followyng.'





Costanzo Porta, a Franciſcan friar, and a native of Cremona, is highly celebrated among the muſicians of the ſixteenth century. In the early part of his life he was Maeſtro di Capella in the cathedral church of Oſimo as it is called, from the Latin Auximum, a ſmall city on the river Muſone near Ancona, but was afterwards advanced to the ſame ſtation in the church of Loretto. He was the author of that moſt ingenious compoſition publiſhed firſt by Artuſi in his treatiſe 'Delle Imperfettioni della moderna Muſica,' and inſerted in the firſt volume of this work, and which is ſo contrived, as that beſides that the parts are inverted, it may be ſung as well backward as forward. He is ſuppoſed to have died in the year 1580, and has left behind him Motets for five Voices, printed at Venice in 1546, and other works of the like kind, printed alſo there in 1566 and 1580. In an oration pronounced by Anſaldus Cotta of Cremona in 1553, 'pro Inſtauratione Studiorum Cremonæ,' is the following eulogium on him: 'Conſtantius Porta non tam hujus urbis, quam Franciſcanæ familiæ decus eximium, cujus in muſica facultate præſtantiam pleriſque cum Italiæ urbibus Roma potiſſimum, omnium regina gentium eſt admirata.' Vide Ariſii Cremonam literatam, pag. 453. And elſewhere in the ſame oration he is ſtyled 'Muſicorum omnium præter invidiam facile princeps.' Vide Draudii Bibl. Claſſ. [illegible]. 1693.

Gio-

GIO. PIERLUIGI DA PALESTRINA,

COMPOSITORE DELLA CAPPELLA PONTIFICIA E

PRENCIPE DELLA MUSICA.

MDLXII.

GIOVANNI PIERLUIGI DA PALESTRINA was, as his name imports, a native of the ancient Præneste, now corruptly called Palestrina, and still more corruptly Palestina *. He flourished in the middle of the sixteenth century; and the year of his birth is thus ascertained by Andrea Adami da Bolsena, master of the pontifical chapel under Clement XI. who professes to give the particulars of

* The name Gianetto Palestina occurs in many collections of madrigals and other compositions published about this time; and in the Storia della Musica of Padre Martini, pag. 198, is the following note, 'Giovanni Pier Luigi da Palestrina detto anche Gianetto da Pa-'lestina come dal lib. I. intitolato Li Amorosi Ardori di diversi eccell. Musici a 5. raccolti 'da

his life. 'The time of Paleſtrina's birth is not preciſely to be aſcer-
'tained, by reaſon that the records of the city of Paleſtrina, which
'may be ſuppoſed to contain the regiſter of his birth, were deſtroy-
'ed at the ſacking thereof by the duke d' Alva in 1557; but it ap-
'pears by a book intitled Le Grotte Vaticane, written by a perſon
'named Torrigio, that he was in the ſixty-fifth year of his age when
'he died;' and from other authentic evidences the ſame writer, Adami, fixes the time of his death on the ſecond day of February 1594, from whence it may be computed that he muſt have been born ſome time in the year 1529 *.

The author who has enabled us thus ſatisfactorily to ſettle the period of Paleſtrina's life, has been leſs fortunate in aſcertaining the name of his maſter. He ſays that he was a ſcholar of Gaudio Mell' Fiammengo, i. e. a Fleming, or native of Flanders; this aſſertion is grounded on the teſtimony of Antimo Liberati, a ſinger in the pontifical chapel, who has given an account of Paleſtrina and his ſuppoſed maſter in theſe words:

'Among the many ſtrangers who ſettled in Italy and Rome, the
'firſt who gave inſtructions for ſinging and harmonic modulations
'was Gaudio Mell, Flandro, a man of great talents, and of a ſweet
'flowing ſtyle, who inſtituted at Rome a noble and excellent ſchool
'for muſic, where many pupils rendered themſelves conſpicuous in
'that ſcience, but above all Gio. Pier Luigi Paleſtrina, who, as if
'diſtinguiſhed by nature herſelf, ſurpaſſed all other rivals, and even
'his own maſters. This great genius, guided by a peculiar facul-
'ty, the gift of God, adopted a ſtyle of harmony ſo elegant, ſo

'da Ceſare Corradi.'

The truth of this aſſertion, notwithſtanding the authority on which it is grounded, is at leaſt queſtionable. In a collection of madrigals, intitled Melodia Olympica, publiſhed by Pietro Philippi in 1594, we meet with the name Gio. Preneſtini to the madrigals, 'Mori 'quaſi il mio Core,' and 'Veramente in amore;' and alſo with the name Gianetto Paleſtina to 'Non ſon le voſtri mani,' and 'O bella Ninfa.' And in a collection of motets entitled 'Florilegium ſacrarum cantionum quinque vocum pro diebus Dominicis et 'Feſtis totius anni e celeberrimis noſtri temporis muſicis,' printed by Petrus Phaleſius of Antwerp in 1611, the name Jo. Aloyſius Præneſtinus occurs in ſeven places, and that of Gianetto de Paleſtina in four.

The argument hence ariſing is, that if both thoſe names were intended to denote the ſame perſon, the diſtinction between them would hardly have been preſerved in the inſtances above adduced in one and the ſame publication.

* Vide Oſſervazioni per ben regolare il Coro della Cappella Pontificia, fatte da Andrea Adami da Bolſena, pag. 169.

'noble, ſo learned, ſo eaſy, and ſo pleaſing both to the connoiſſeur 'and the ignorant, that in a maſs compoſed on purpoſe, ſung before 'pope Marcellus Cervinus and the ſacred college of cardinals, he 'made that pontiff alter the intention he had of enforcing the bull 'of John XXII. which aboliſhed entirely church-muſic under the pe-'nalty of excommunication. This ingenious man, by his aſtoniſh-'ing ſkill and the divine melody of that maſs, plainly convinced his 'holineſs that thoſe diſagreeable jars between the muſic and the 'words ſo often heard in churches, were not owing to any defect 'in the art, but to the want of ſkill in the compoſers; and Paul IV. 'his ſucceſſor, to whom he dedicated the maſs entitled Miſſa Papæ 'Marcelli, appointed him perpetual compoſer and director in the 'pontifical chapel *, a dignity which has been vacant ever ſince his 'death †. This maſs is now and ever will be performed, as long as 'there is a world, in the ſacred temples at Rome, and in all other 'places where they have been ſo fortunate as to procure the compoſi-'tions of a genius whoſe works breathe divine harmony, and en-'able us to ſing in a ſtyle ſo truly ſublime the praiſes of our Maker ‡.

Adami has adopted the facts contained in this relation, and acquieſced in the aſſertion that Gaudio Mell, a Fleming was the maſter of a noble ſchool at Rome, where the principles and practice of muſic were taught, and that Paleſtrina was his diſciple.

It is to be feared that Liberati had no better authority for the particulars of his relation than bare report, for evidence is wanting that ſuch a perſon as Gaudio Mell, a Fleming and muſician, ever exiſted: his name does not occur in the liſt of Flemiſh muſicians

* Paul IV. ſucceeded to the pontificate in 1560, and at that time Girolamo Maccabei was Maeſtro della Cappella Pontificia; and in 1567 he was ſucceeded by Egidio Valenti; theſe were both eccleſiaſtics, and not muſicians, and the latter is ſtyled 'Maeſtro del Col-'legio de Cantori della Cappella Pontificia,' from whence it may be conjectured that this was an office that referred to the government of the college, and not to the performance of ſervice in the chapel; ſo that by this appointment Paleſtrina ſeems to have been virtually Maeſtro di Cappella, as well of the pope's chapel as of the church of St. Peter, but that he did not chuſe to aſſume the title, it having been already appropriated to an officer of a different kind.

† This is a miſtake of Antimo Liberati, and is noted by Adami, for Felice Anerio ſucceeded Paleſtrina in the office of Compoſitore da Cappella Pontificia immediately on his deceaſe, as appears by a memorandum in a book of Ippolito Gamboci, Puntatore, i. e. regiſter of the college, or, as ſome ſay, an officer whoſe duty it is to appoint the functions for each day's ſervice in the chapel. See the account of Felice Anerio hereafter given.

‡ Lettera ſcritta dal Sig. Antimo Liberati in riſpoſta ad una del Sig. Ovidio Perſapegi, 1688, pag. 22.

given

given by Guicciardini in his Hiſtory of the Low Countries, nor in any of thoſe collections of vocal muſic publiſhed by Pietro Phaleſio, Hubert Waelrant, Andrew Pevernage, Pietro Philippi, Melchior Borchgrevinck, and others, between the years 1593 and 1620, nor in Printz's Hiſtory of Muſic, nor in that of Bontempi, nor in the Muſical Lexicon of John Godfrey Walther, which contains an accurate account of muſicians from the time of Pythagoras down to the year 1732.

It may indeed be ſuſpected that Liberati by Gaudio Mell might underſtand Goudimel, but his Chriſtian name was Claude, for which reaſon he is by Monſieur Varillas confounded with Claude Le Jeune. Neither was Goudimel a Fleming, but a native of Franche Comté, as Bayle infers from certain verſes which fix the place of his birth upon the Doux, a river that runs by Bezançon; and Franche Comté is not in Flanders, but in Burgundy *.

But beſides that the maſter of Paleſtrina is ſaid to have been a Fleming, there are other reaſons for ſuppoſing that Goudimel was not the perſon. Goudimel was a proteſtant, and, as Thuanus relates, ſet the Pſalms of David tranſlated into metre by Clement Marot and Theodore Beza, to various and moſt pleaſing tunes, which in his time were ſung both publicly and privately by the proteſtants. He was maſſacred at Lyons, and not at Paris, as ſome aſſert, in 1572, and has a place and an eulogium in the proteſtant martyrology †.

After ſtating the above facts it muſt appear needleſs to inſiſt on the improbability that Paleſtrina, who we muſt ſuppoſe to have been born of parents of the Romiſh communion, ſhould have ever been the diſciple of a proteſtant, an intimate of Calvin, and a compoſer of the muſic to a tranſlation of the Pſalms into vernacular metre, and who, ſo far was he from having inſtituted a muſic-ſchool at Rome, as is elſewhere aſſerted, does not appear by any of the accounts extant of him to have paſt the limits of his own country.

For theſe reaſons it may be preſumed that Liberati is miſtaken in the name of Paleſtrina's maſter, who though in truth a Fleming, and of the name of Mell, ſeems to have been a different perſon from him whom he has dignified with that character. In a word, the current tradition is, and Dr. Pepuſch himſelf acquieſced in it, that Paleſtrina was a diſciple of Rinaldo del Mell [Renatus de Mell] a well-

* Vide Bayle in art. GOUDIMEL. † Ibid.

well-known compoſer in the ſixteenth century, who is deſcribed by Printz and Walther as being a native of Flanders, and to have flouriſhed about the year 1538, at which time Paleſtrina was nine years old, a proper age for inſtruction.

At the age of thirty-three, and in the year 1562, Paleſtrina was made Maeſtro di Cappella di S. Maria Maggiore, and in 1571 he was appointed to the ſame honourable office in the church of St. Peter at Rome, in the room of Giovanni Animuccia, which he held for the remainder of his life, honoured with the favour and protection of the ſucceeding popes, particularly Sixtus V.

Antimo Liberata relates that Paleſtrina, in conjunction with a very intimate friend and fellow-ſtudent [condiſcepolo] of his, Gio. Maria Nanino by name, eſtabliſhed a ſchool at Rome, in which, notwithſtanding his cloſe attachment to his ſtudies and the duties of his employment, the former often appeared aſſiſting the ſtudents in their exerciſes, and deciding the differences which ſometimes aroſe between the profeſſors that frequented it.

In the courſe of his ſtudies Paleſtrina diſcovered the error of the German and other muſicians, who had in a great meaſure corrupted the practice of muſic by the introduction of intricate proportions, and ſet about framing a ſtyle for the church, grave, decent, and plain, and which, as it admitted of none of thoſe unnatural commixtures of diſſimilar times, which were become the diſgrace of muſic, left ample ſcope for invention. Influenced by that love of ſimplicity which is diſcoverable in all his works, he, in conjunction with Franceſco Soriano, reduced the meaſures in the Cantus Eccleſiaſticus to three, namely, the Long, the Breve, and the Semibreve *.

Of many works which Paleſtrina compoſed, one of the moſt capital is his Maſſes, publiſhed at Rome in 1572, in large folio, with this title, 'Joannis Petri Loyſii Prænestini in Baſilica S. Petri de urbe capellæ magiſtri miſſarum, liber primus,' under which is a curious print from wood or metal after the deſign of ſome great painter, as muſt be inferred from the excellence of the drawing, repreſenting the author making an offering of his book to the pope in the manner here exhibited.

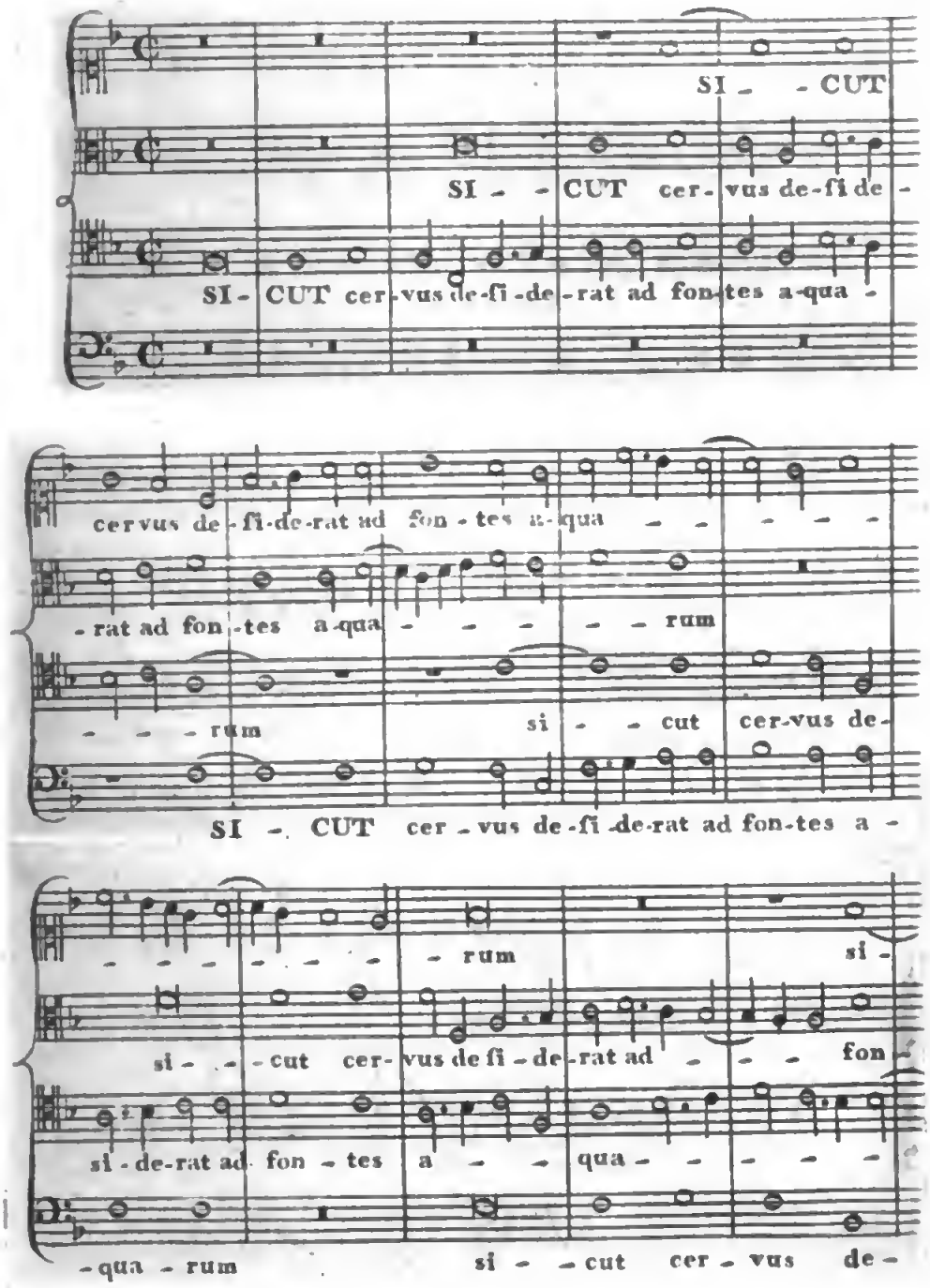
* Vide Il Canto Eccleſiaſtico da D. Marzio Erculeo. In Modano, 1686, pag. 3.

T. Hodgson. Sculp.

On the back of the title-page is a ſhort commendatory epiſtle to Julius III. the then pope. Of theſe maſſes, which are five in number, and it is to be doubted whether Paleſtrina ever publiſhed any more in this form, four are for four voices, and one for five. Many parts of each are compoſed in canon, and beſpeak the learning and ingenuity of their author. The maſſes are printed in parts, on a coarſe but very legible type, with Gothic initial letters curiouſly deſigned and executed *.

There are alſo extant of his compoſition Motets and Hymns for 4, 5, and 6 voices, printed in large folio, and publiſhed in 1589; ſome of theſe motets were alſo printed in a collection intitled 'Florilegium 'ſacrarum cantionum quinque vocum pro diebus dominicis et feſtis 'totius anni, e celeberrimis noſtri temporis muſicis.' This collection was given to the world in 1609 by Petrus Phaleſius, a printer of Antwerp, who was a man of learning, and, as it ſhould ſeem, a lover of muſic, for he publiſhed many other collections of muſic, and before his houſe had the ſign of king David playing on the harp. It is in the motets of Paleſtrina that we diſcover that grandeur and dignity of ſtyle, that artful modulation and ſweet interchange of new and original harmonies, for which he is ſo juſtly celebrated; with reſpect to theſe excellencies let the following compoſition ſpeak for him.

* The art of printing muſic in letter-preſs or on metal types, was at this time arrived at great perfection, it was invented by one Ottavio de Petrucci of Foſſombrone in Italy, who in the year 1515 and 1516 publiſhed the maſſes of Iodocus Pratenſis. Obſerv. da Andrea Adami, pag. 160. And in France it was improved by Pierre Ballard, as appears by the works of Claude le Jeune, publiſhed by him.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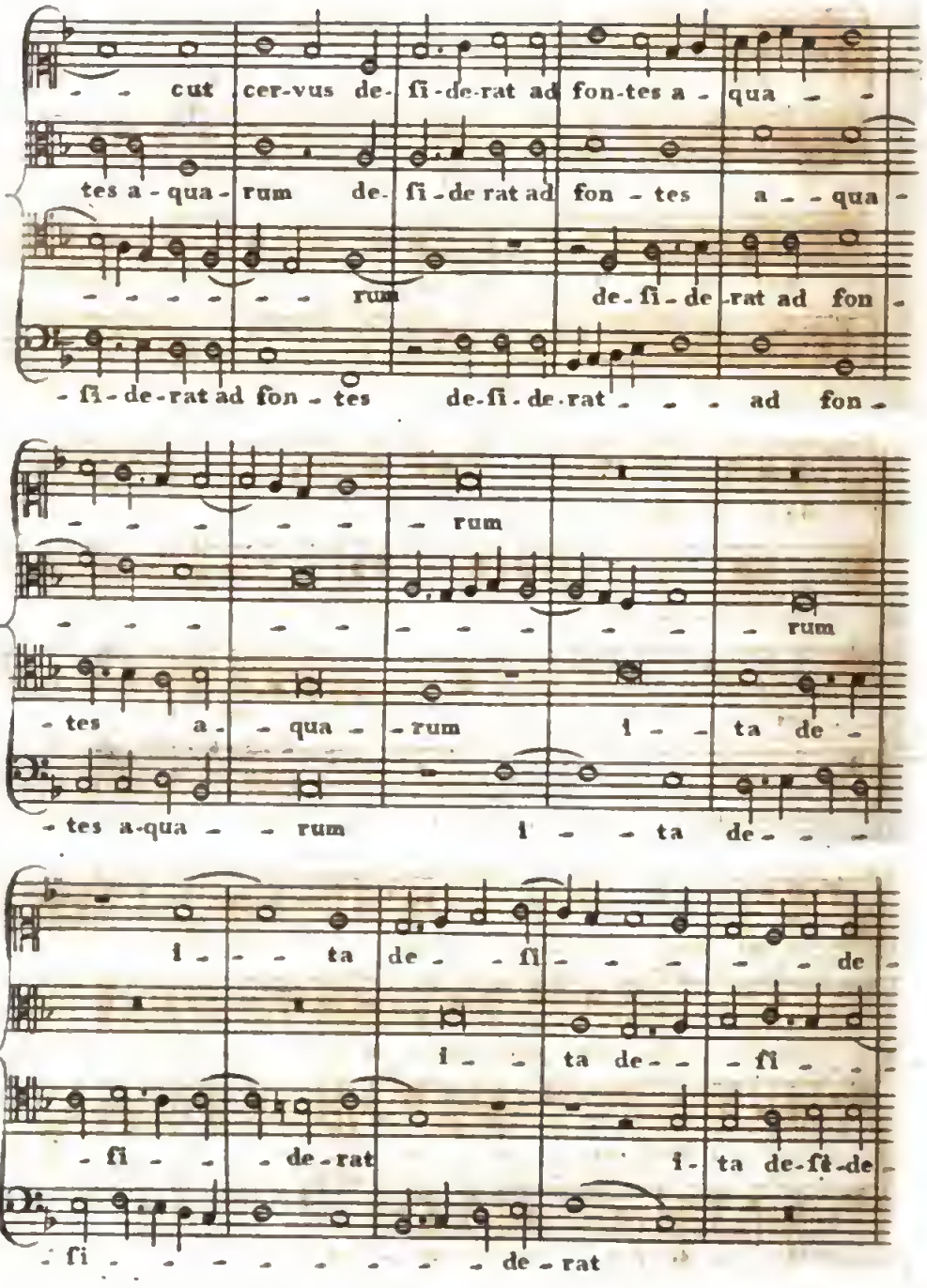
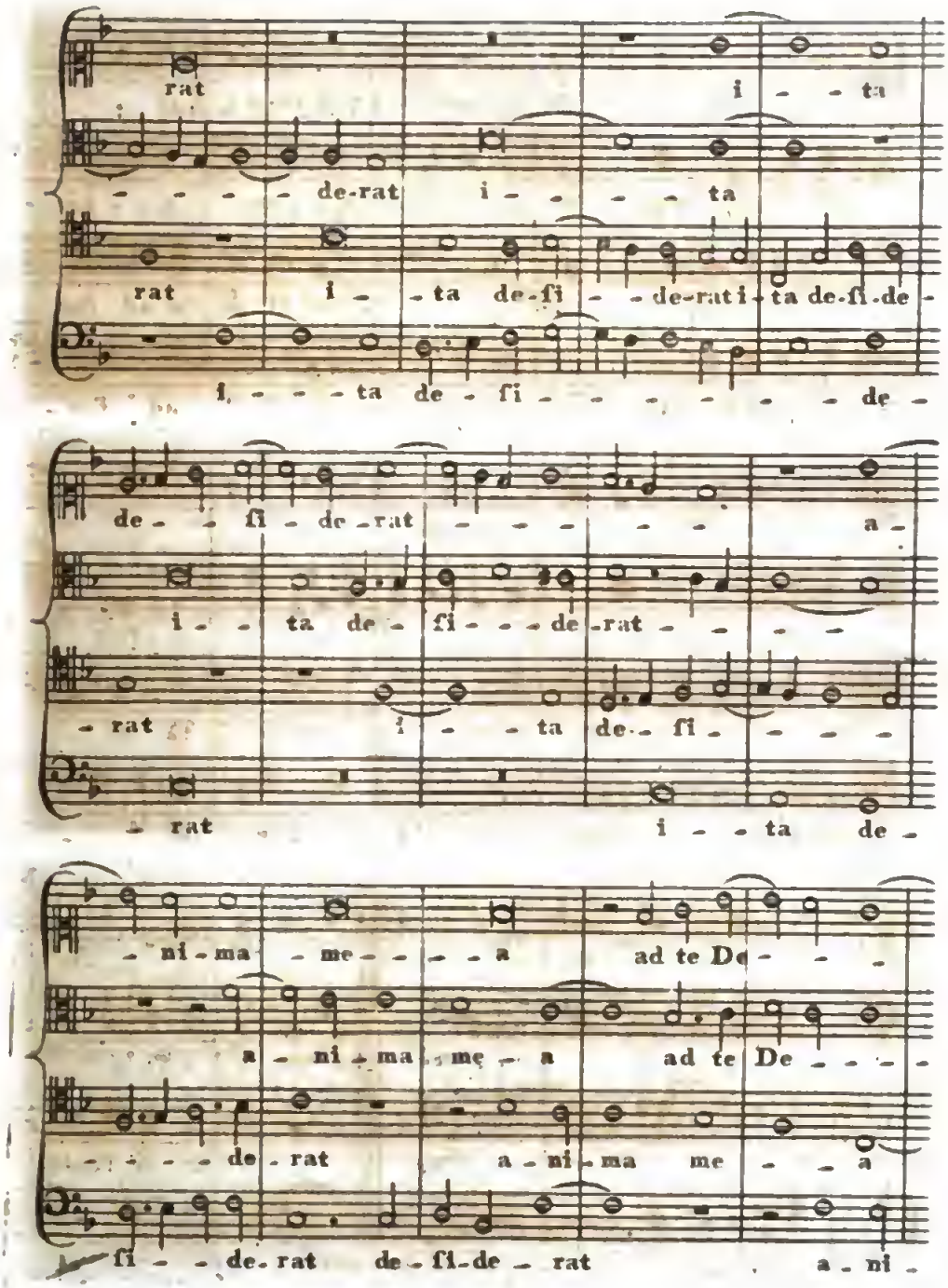
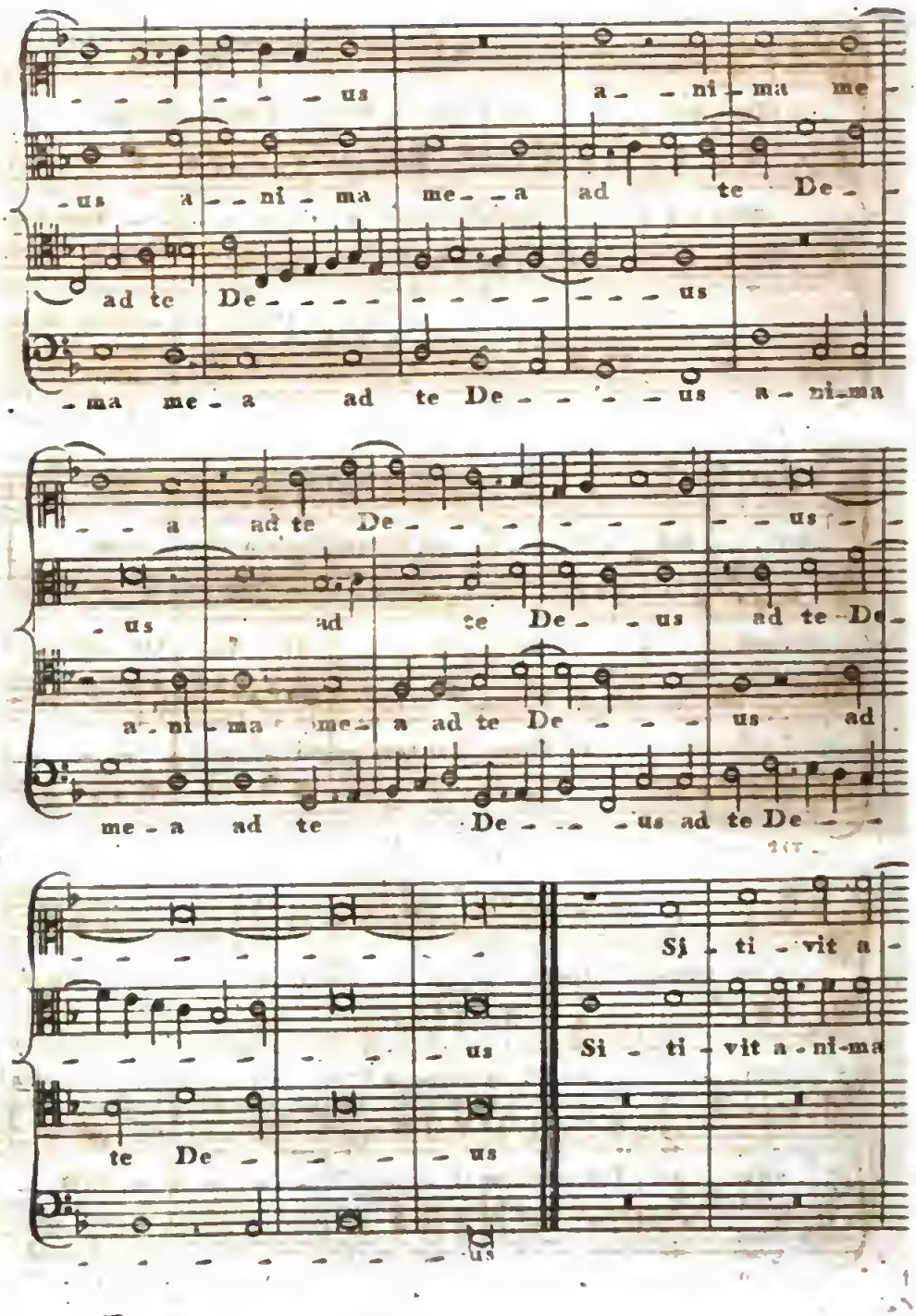
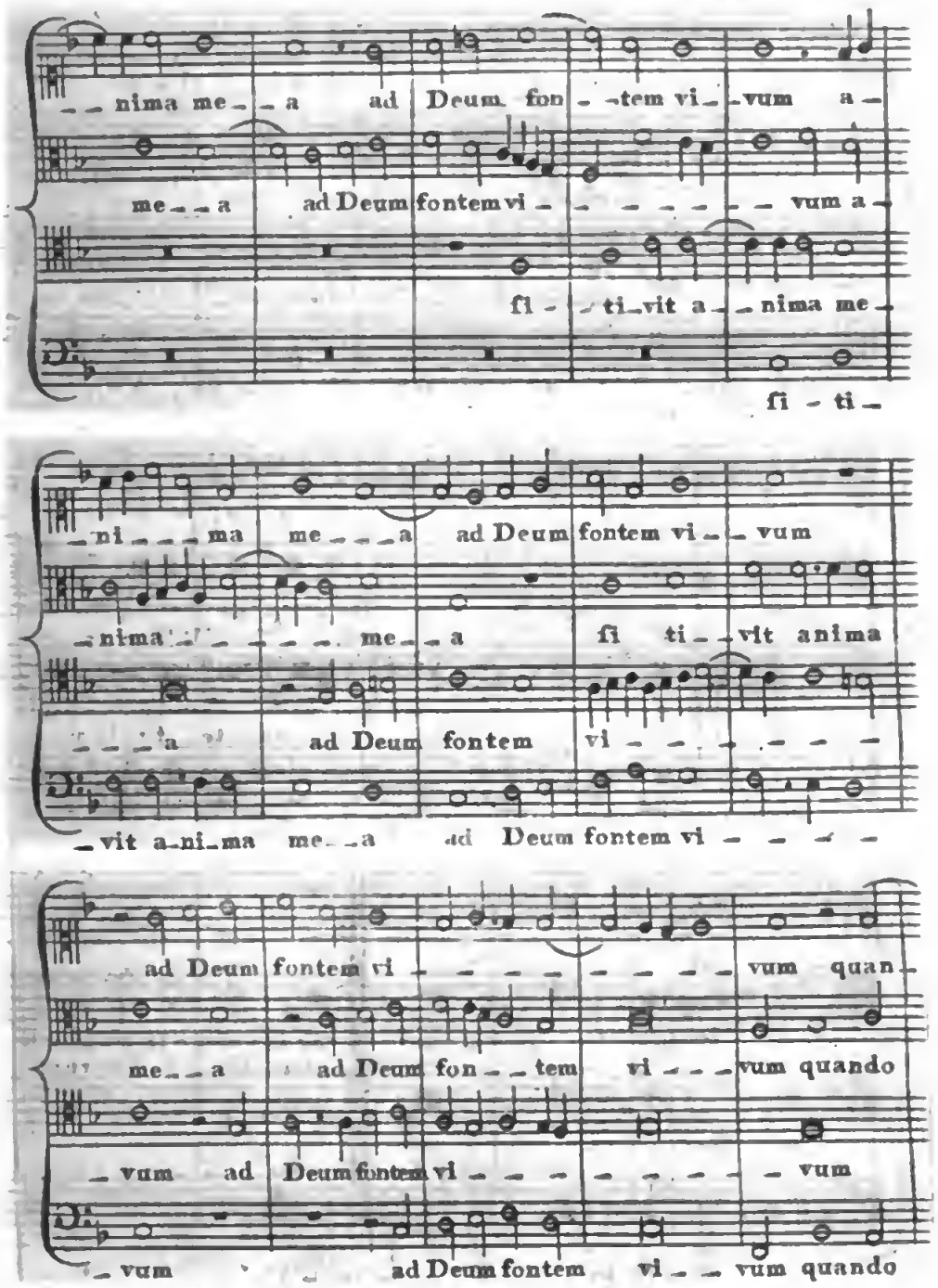
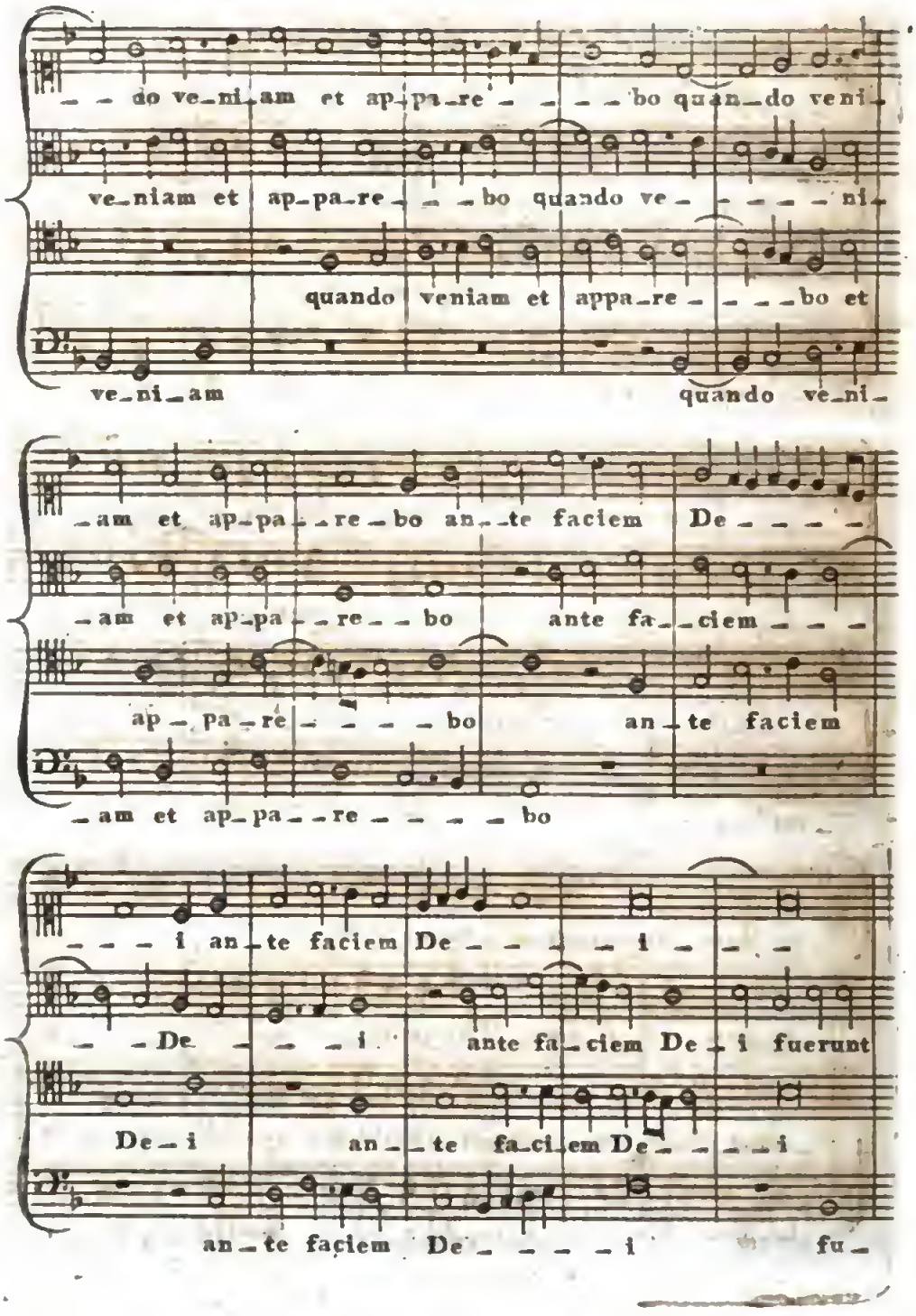
SI - - CUT cer- vus de-fi de -
SI- CUT cer-vus de-fi-de-rat ad fon-tes a-qua -
cervus de-fi-de-rat ad fon-tes a-qua - - - - -
- rat ad fon-tes a-qua - - - - - rum
- - - rum si - - cut cer-vus de-
SI - CUT cer - vus de-fi-de-rat ad fon-tes a -
- - - - - - - rum si -
si - - - cut cer- vus de fi - de-rat ad - - - fon -
si - de-rat ad fon - tes a - - qua - - - - -
- qua - rum si - - cut cer - vus de -

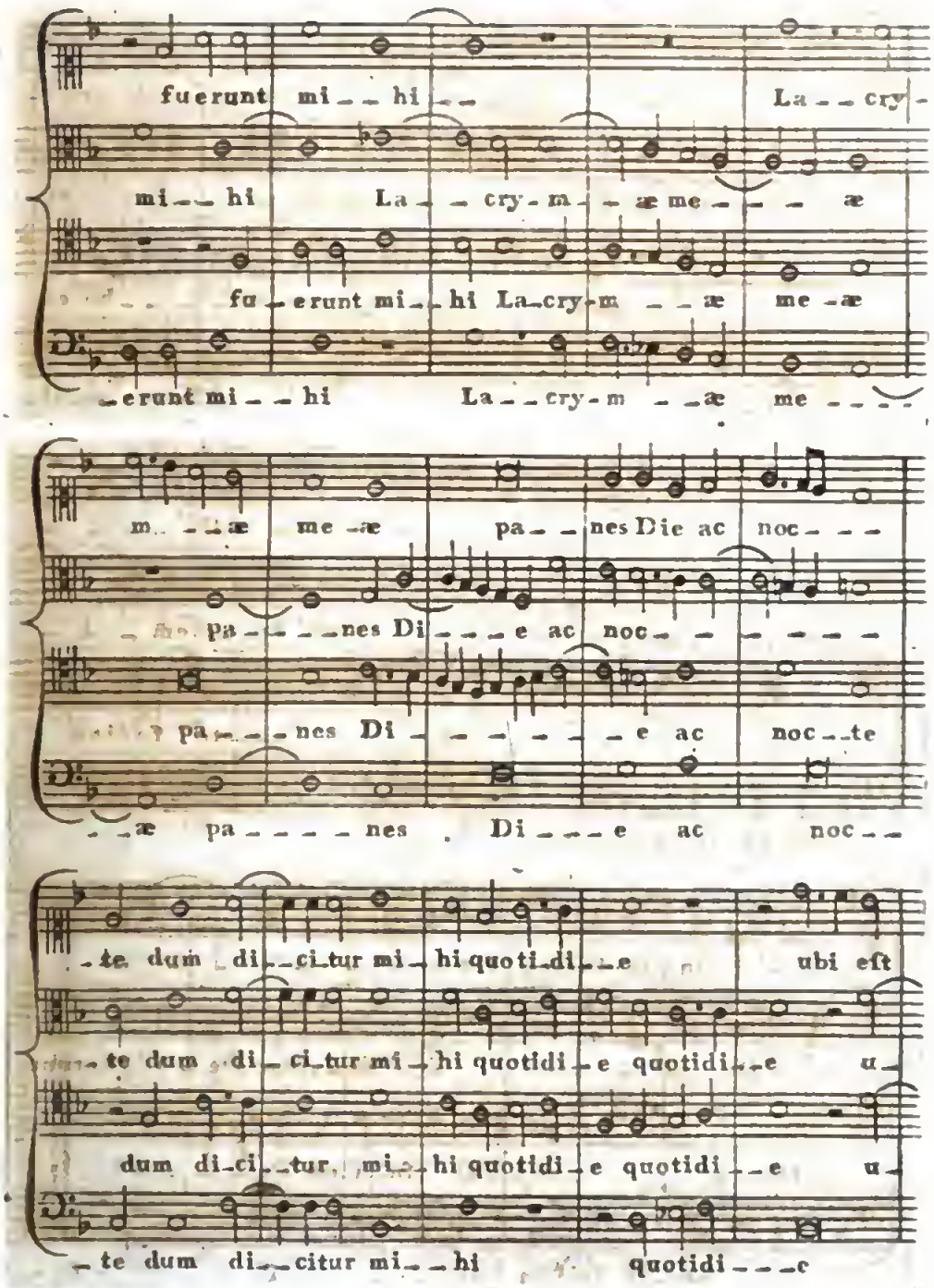

cut cer-vus de-si-de-rat ad fon-tes a-qua
tes a-qua-rum de-si-de rat ad fon-tes a-qua
rum de-si-de-rat ad fon
si-de-rat ad fon-tes de-si-de-rat ad fon
rum
rum
tes a-qua-rum i-ta de
tes a-qua-rum i-ta de
i-ta de-si-de
i-ta de-si
si-de-rat
i-ta de-si-de
si-de-rat

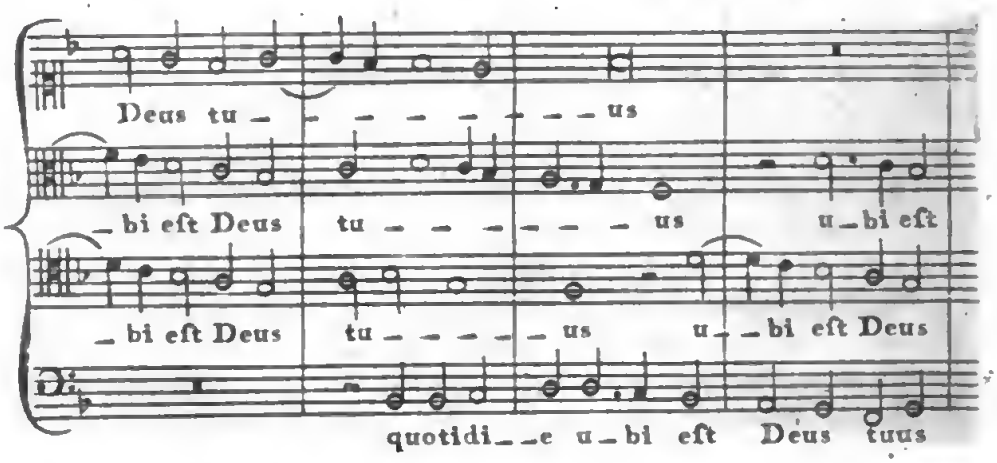

rat i - - ta
- - - - de-rat i - - - - ta
rat i - - ta de-fi - - de-rat i-ta de-fi-de -
i - - - - ta de - fi - - - - - - - de -
de - - fi - de-rat - - - - - - a -
i - - ta de - fi - - - de-rat - - - -
- rat i - - ta de - fi - - - -
- rat i - - ta de -
- ni - ma - me - - - a ad te De - - -
a - ni - ma me - a ad te De - - - -
- - - - de - rat a - ni - ma me - - a
fi - - de - rat de - fi - de - rat a - ni -

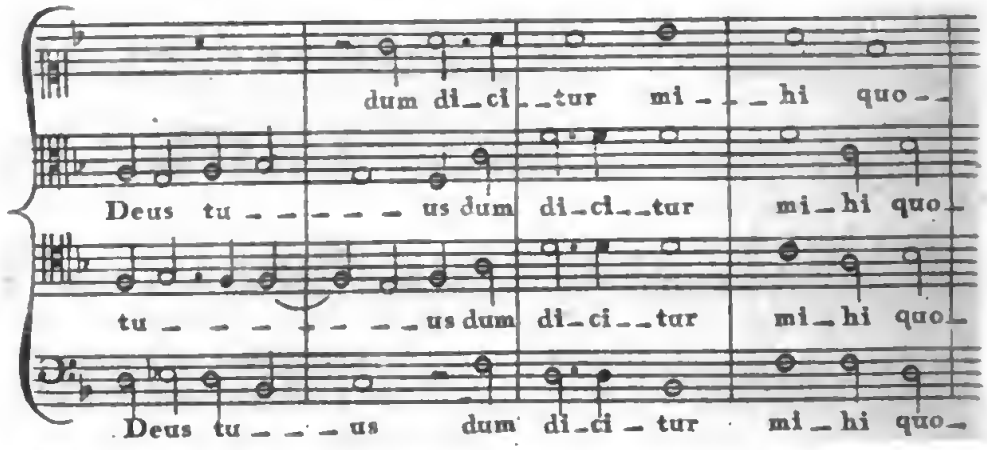

- - - - - - us a - - ni - ma me -
- us a - - ni - ma me - - a ad te De -
ad te De - - - - - - - - - - - us
- ma me - a ad te De - - - - us a - ni - ma
- - a ad te De - - - - - - - - - us -
- us ad te De - - us ad te De -
a - ni - ma me - a ad te De - - - us ad
me - a ad te De - - - - us ad te De - -
- - - - - - - - Si - ti - vit a -
- - - - - - - - us Si - ti - vit a - ni - ma
te De - - - - - us
- - - - - - - - - us

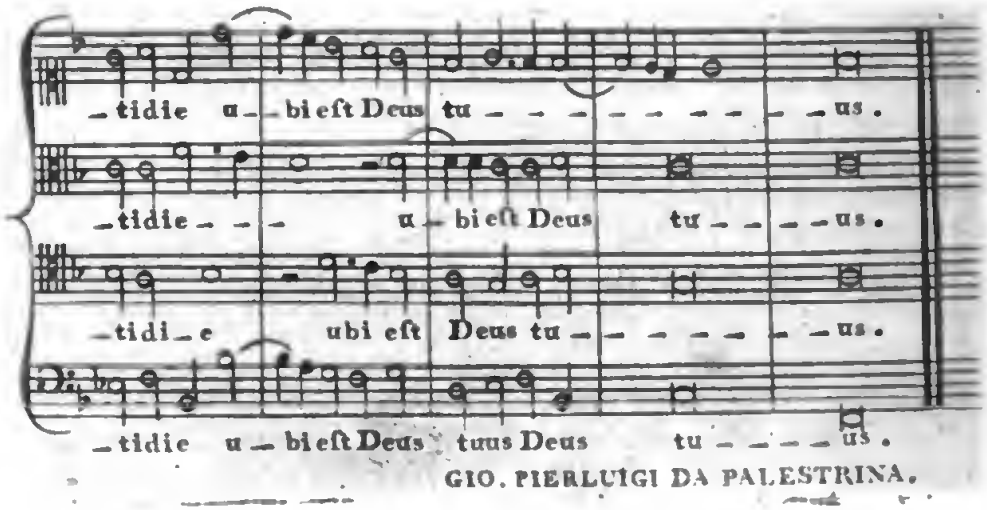

nima me a ad Deum fon tem vi vum a
me a ad Deum fontem vi vum a
fi ti vit a nima me
fi ti
ni ma me a ad Deum fontem vi vum
nima me a fi ti vit anima
a ad Deum fontem vi
vit a ni ma me a ad Deum fontem vi
ad Deum fontem vi vum quan
me a ad Deum fon tem vi vum quando
vum ad Deum fontem vi vum
vum ad Deum fontem vi vum quando


do ve-ni-am et ap-pa-re-bo quan-do veni-
ve-niam et ap-pa-re-bo quando ve-ni-
quando veniam et appa-re-bo et
ve-ni-am
quando ve-ni-
-am et ap-pa-re-bo an-te faciem De-
-am et ap-pa-re-bo ante fa-ciem
ap-pa-re-bo an-te faciem
-am et ap-pa-re-bo
i an-te faciem De-i-
-De-i ante fa-ciem De-i fuerunt
De-i an-te fa-ciem De-i
an-te faciem De-i fu-


fuerunt mi hi La cry
mi hi La cry m æ me æ
fu erunt mi hi La cry m æ me æ
erunt mi hi La cry m æ me
m æ me æ pa nes Die ac noc
pa nes Di e ac noc
pa nes Di e ac noc te
æ pa nes Di e ac noc
te dum di ci tur mi hi quoti di e ubi eſt
te dum di ci tur mi hi quotidi e quotidi e u
dum di ci tur mi hi quotidi e quotidi e u
te dum di citur mi hi quotidi e







GIO. PIERLUIGI DA PALESTRINA.

Dr. Aldrich adapted Engliſh words, that is to ſay part of the ſixty-third pſalm, 'O God thou art my God,' to the muſic of this motet, and it is frequently ſung in our cathedrals as an anthem, as is alſo another of Paleſtrina, to the words 'We have heard with our 'ears O Lord,' theſe are remarkable inſtances of that faculty which Dr. Aldrich poſſeſſed of naturalizing as it were the compoſitions of the old Italian maſters, and accommodating them to an Engliſh ear, by words perhaps as well ſuited to the muſic as thoſe to which they were originally framed.

Bleau, in his Admiranda Italia, part II. pag. 312, relates that at the erection of the famous antique obeliſk near the Vatican in 1586. Paleſtrina on the twenty-ſeventh day of September in that year, with eighteen choral ſingers, aſſiſted in celebrating that ſtupendous work, which at this day does honour to the pontificate of Sixtus V.

Kircher, in the Muſurgia, tom. I. lib. VII. cap. v. has given a Crucifixus of Paleſtrina, which he ſays is deſervedly the admiration of all muſicians, as being the work of a moſt exquiſite genius. Many of the maſſes of Paleſtrina are ſtrict canon, a ſpecies of compoſition which he thoroughly underſtood, but his motets are in general fugues, in which it is hard to ſay whether the grandeur and ſublimity of the point, or the cloſe contexture of the harmony is moſt to be admired. As to the points or ſubjects of his fugues, though conſiſting in general of but few bars, nay, ſometimes of no greater a number of notes than are uſually contained in a bar, they were aſſumed as themes or ſubjects for other compoſitions, and this not by young ſtudents, but by maſters of the firſt eminence. Numberleſs are the inſtances to be met with of compoſitions of this kind, but ſome of the moſt remarkable are contained in a work of Abbate Domenico dal Pane, a ſopraniſt of the pontifical chapel, publiſhed in 1587, intitled 'Meſſe a 'quattro, cinque, ſei, et otto voci, eſtratte da eſquiſiti motetti del 'Paleſtrina,' theſe are eight maſſes, of which eight motets of Paleſtrina, namely Doctor bonus, Domine quando veneris, Stella quam viderant Magi, O Beatum virum, Jubilate Deo, Canite tuba in Sion, Fratres ego enim accepi, are ſeverally the theme.

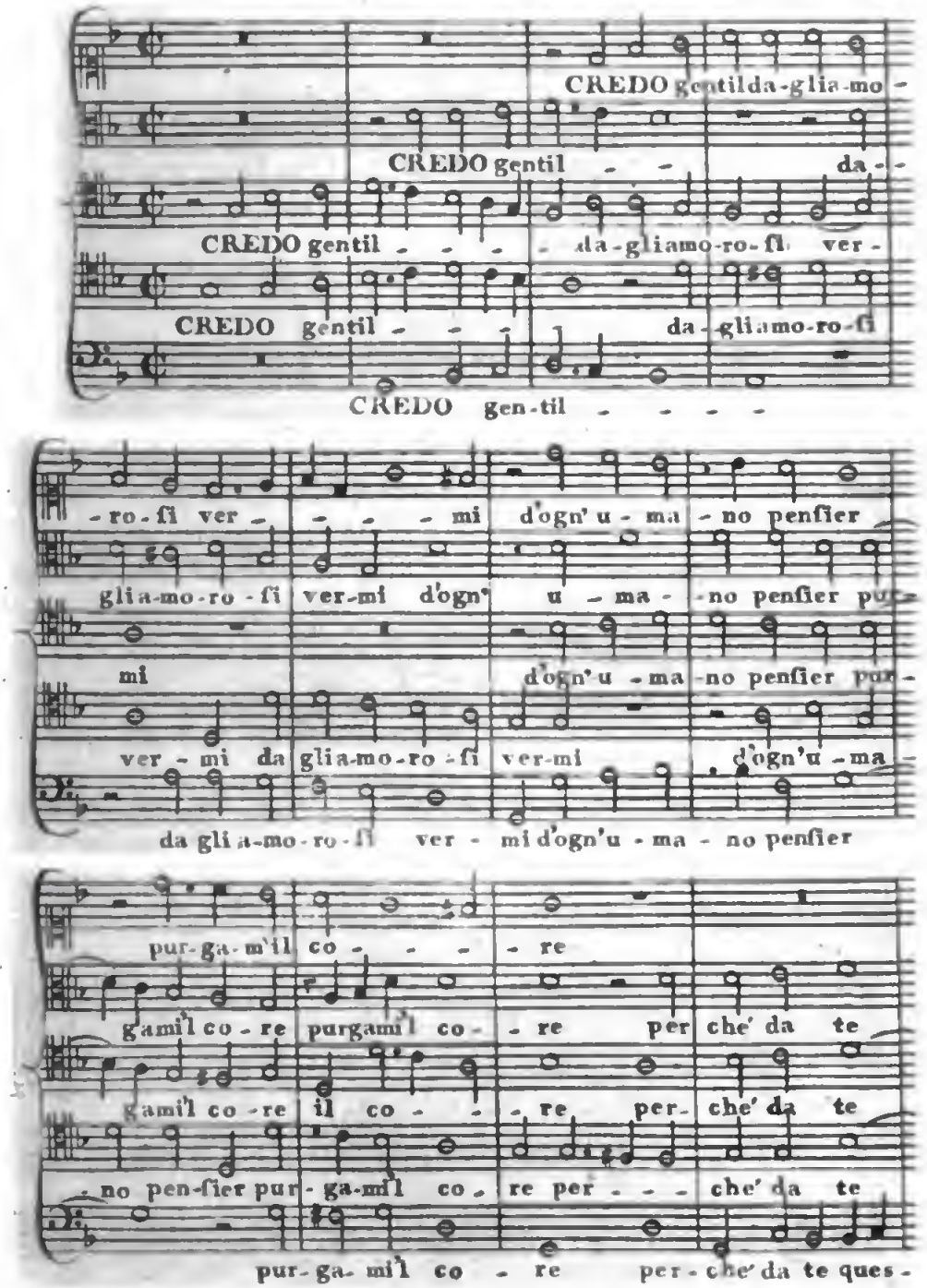
The ſuperior excellence of theſe compoſitions it ſeems excited in the contemporary muſicians both admiration and envy. Johannes Hieronymus Kapſberger, a German, made an attempt on the reputation of Paleſtrina, which ſucceeded as it deſerved. Kapſberger, who is repreſented by

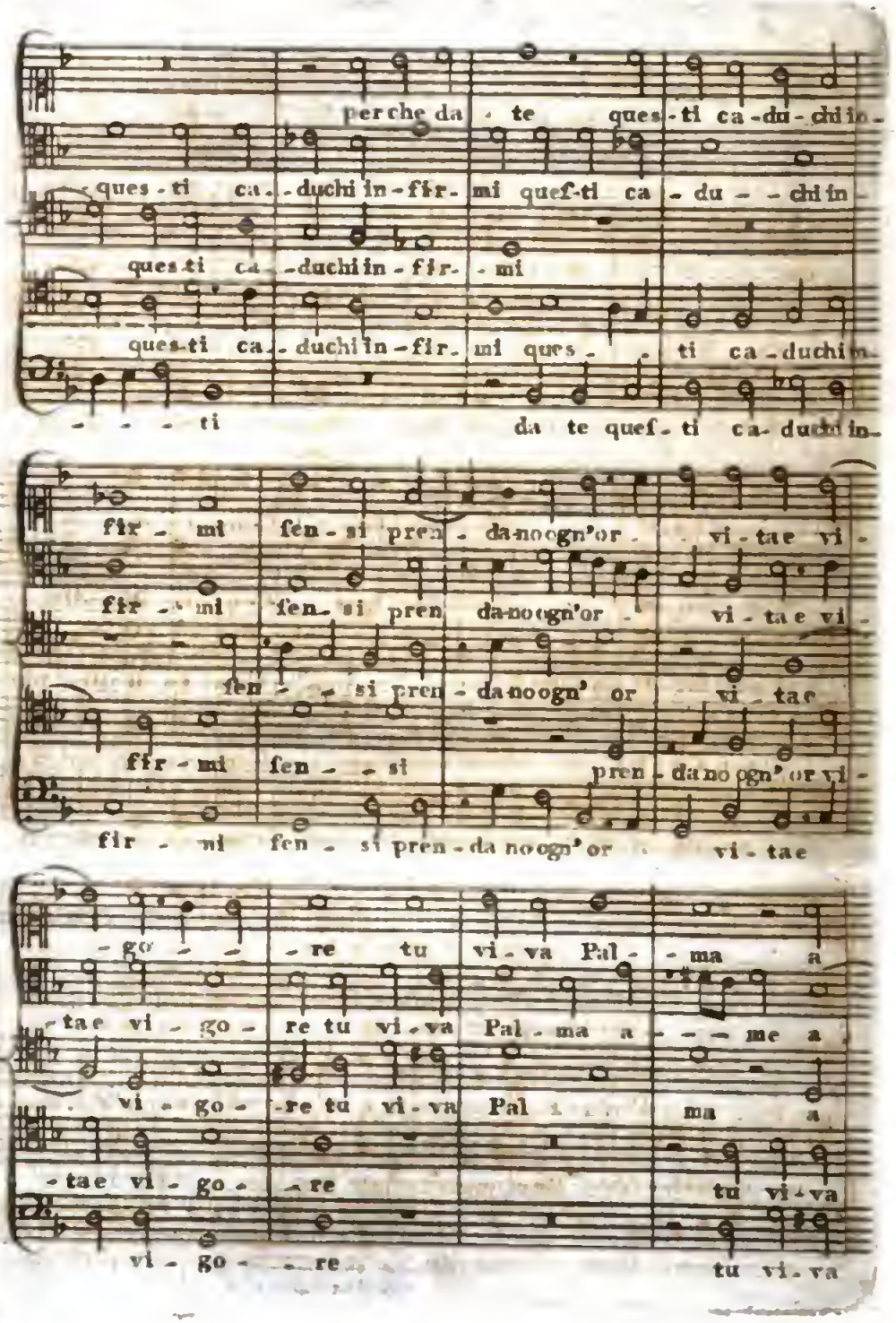
by Doni as a man of great aſſurance and volubility of tongue, by the aſſiſtance of a friend procured admiſſion to a certain biſhop, to whom he inſinuated that the compoſitions of Paleſtrina uſually ſung in the epiſcopal palace were rude and inelegant in reſpect to the melody and harmony, and that the repetition of the ſame words, but more eſpecially of the ſame point or muſical ſubject, in ſhort, that which conſtitutes a fugue in one and the ſame cantus, detracted from the merit of the compoſition. The biſhop, who ſeems to have been a weak man, liſtened with attention to a propoſal of Kapſberger, which meant nothing leſs than the baniſhing from his chapel the muſic of Paleſtrina, and admitting that of his opponent in his ſtead; Kapſberger ſucceeded, and his muſic was given to the ſingers of the biſhop's chapel; they at firſt refuſed, but were at length compelled to ſing it, but they did it in ſuch a manner as ſoon induced him to deſiſt from his attempt, and wiſely decline a competition in which he had not the leaſt chance of ſucceſs. Kapſberger was a voluminous compoſer; he excelled all of his time in playing on the Theorbo, an inſtrument which he had greatly improved and brought into repute, and is repreſented by Kircher as a perſon of great abilities; the character he gives of him is, that he was an excellent performer on moſt inſtruments, a man noble by birth, and of great reputation for prudence and learning; in this he differs widely from Doni, but it ſeems that Kircher had received great aſſiſtance from Kapſberger while he was writing the Muſurgia.

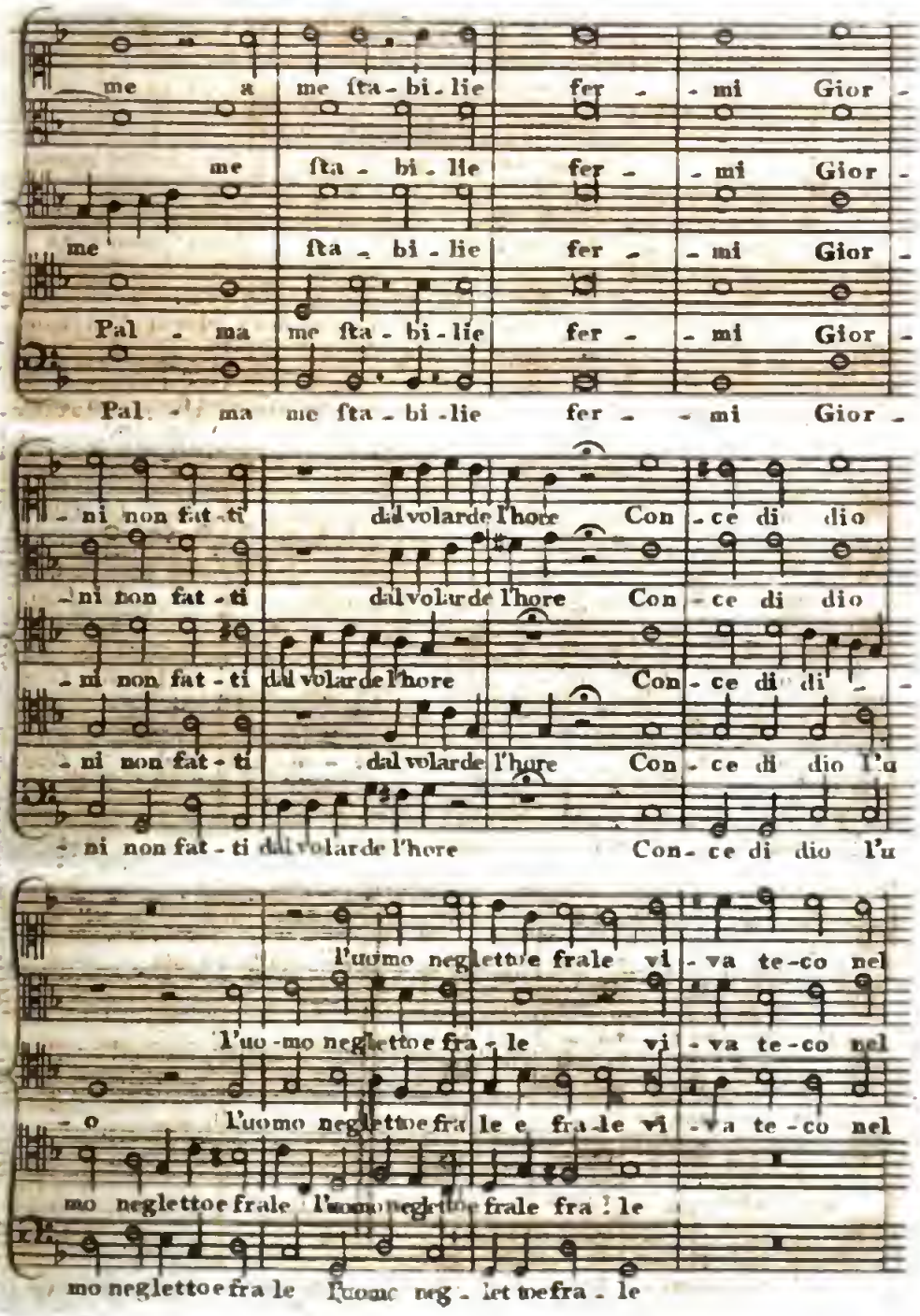
Paleſtrina ſeems to have devoted his whole attention to the duties of his ſtation, for the improvement of the church ſtyle was the great object of his ſtudies, nevertheleſs he compoſed a few madrigals, which have been preſerved and are publiſhed.

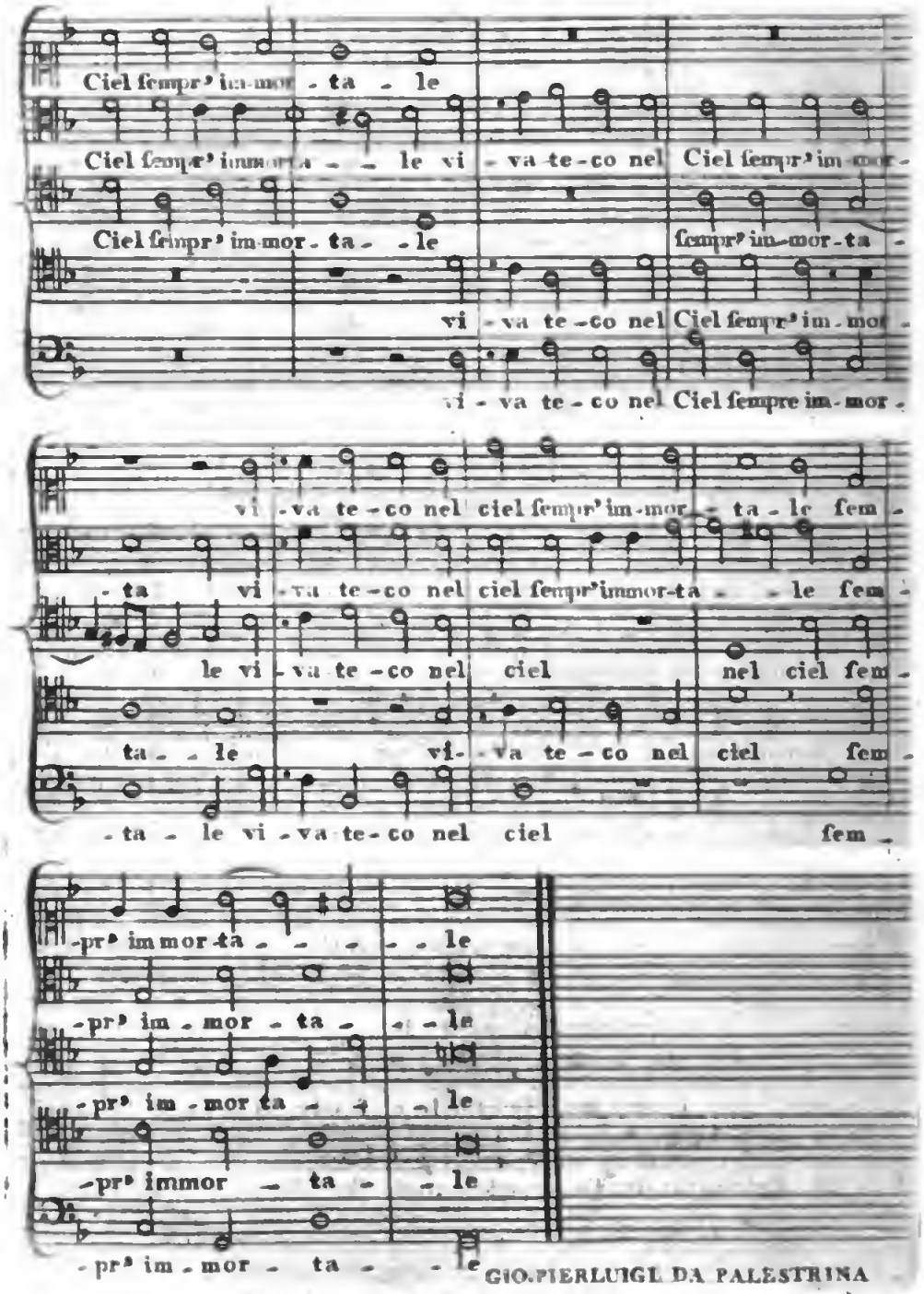
In the year 1594 he publiſhed 'Madrigali Spirituali a cinque voci,' dedicated to a patroneſs of his, the grand ducheſs of Tuſcany; the ſtyle of theſe compoſitions is remarkably chaſte and pathetic, the words are Italian, and purport to be hymns and penitential ſongs to the number of thirty *. The following is the ninth of them.

* The dedication of the book is thus dated. 'Di Roma il primo giorno del anno '1594;' from whence it may be collected that this was his laſt work, and that it was publiſhed juſt a month before his deceaſe, for he died on the ſecond day of February in that year.


CREDO gentilda-glia-mo-
CREDO gentil - - da-
CREDO gentil - - - - da-gliamo-ro-fi ver-
CREDO gentil - - - da-gliamo-ro-fi
CREDO gen-til - - - -
-ro-fi ver- - - - mi d'ogn' u - ma - no penfier
glia-mo-ro-fi ver-mi d'ogn' u - ma - no penfier pur-
mi d'ogn'u - ma - no penfier pur-
ver - mi da glia-mo-ro-fi ver-mi d'ogn'u - ma
da glia-mo-ro-fi ver - mi d'ogn'u - ma - no penfier
pur-ga-m'il co - - - re
gami'l co - re purgami'l co - re per che' da te
gami'l co - re il co - - re per- che' da te
no pen-fier pur-ga-mi'l co - re per - - - che' da te
pur-ga-mi'l co - re per-che' da te ques-


perche da - te ques - ti ca - du - chi in -
ques - ti ca - duchi in - fir - mi quef - ti ca - du - - chi in -
ques ti ca - duchi in - fir - mi
ques - ti ca - duchi in - fir - mi ques - - ti ca - duchi in -
- - - - ti da te quef - ti ca - duchi in -
fir - mi fen - si pren - da no ogn'or - vi - tae vi -
fir - mi fen - si pren da no ogn'or vi - tae vi -
fen - - si pren - da no ogn' or vi - tae
fir - mi fen - - si pren - da no ogn' or vi -
fir - mi fen - si pren - da no ogn' or vi - tae
- go - - - re tu vi - va Pal - - ma a
- tae vi - go - re tu vi - va Pal - ma a - - - me a
vi - go - re tu vi - va Pal - ma a
- tae vi - go - - re tu vi - va
vi - go - - - re tu vi - va


me a me ſta - bi - lie fer - - mi Gior -
me ſta - bi - lie fer - - mi Gior -
me ſta - bi - lie fer - - mi Gior -
Pal - ma me ſta - bi - lie fer - - mi Gior -
Pal - ma me ſta - bi - lie fer - - mi Gior -
- ni non fat - ti dal volar de l'hore Con - ce di dio
- ni non fat - ti dal volar de l'hore Con - ce di dio
- ni non fat - ti dal volar de l'hore Con - ce di di - -
- ni non fat - ti dal volar de l'hore Con - ce di dio l'u
- ni non fat - ti dal volar de l'hore Con - ce di dio l'u
l'uomo neglettoe frale vi - va te - co nel
l'uo - mo neglettoe fra - le vi - va te - co nel
- o l'uomo neglettoe fra le e fra - le vi - va te - co nel
mo neglettoe frale l'uomo neglettoe frale fra - le
mo neglettoe fra le l'uomo neg - lettoe fra - le



GIO. PIERLUIGI DA PALESTRINA

How long Paleſtrina enjoyed the honourable employment of Maeſtro di Cappella in the church of St. Peter at Rome is above aſcertained, by the year of his appointment and that of his death. His hiſtorian has in the way of his function mentioned ſome particulars relative to that event; he ſays that his funeral was attended not only by all the muſicians of Rome, but by a multitude of the people, and was celebrated by three choirs, who ſung a 'Libera me Domine,' in five parts, of his own compoſition; that his body was interred in the church of St. Peter, before the altar of St. Simon and St. Jude, a privilege due to the merit of ſo great a man, incloſed in a ſheet of lead, with this inſcription, 'Petrus Aloyſius Prænestinus Muſicæ 'Princeps.' It is ſaid that an original picture of him is yet extant in the archives of the pope's chapel, and it is probable that the portrait which Adami has given of him is taken from it. By this, which conveys the idea of a man remarkably mean in his appearance, it ſeems that his bodily endowments bore no proportion to thoſe of his mind.

To enumerate the teſtimonies of authors in favour of Paleſtrina would be an endleſs taſk. John Baptiſt Doni before-mentioned, a profoundly learned muſician, and whoſe partiality for the muſic of the ancients would hardly ſuffer him to admire that of the moderns, ſeems without heſitation to acquieſce in the general opinion that he was the greateſt man in his time. Agoſtina Piſa, in a treatiſe intitled 'Battuta della Muſica dichiarata,' printed at Rome in 1611, pag. 87, calls him the honour of muſic, and prince of muſicians. He elſewhere ſtyles him 'Gian Pietro Aloiſio Paleſtina luce et ſplendore della 'muſica.' Giovanni Maria Bononcini alſo calls him 'Principe de 'muſica,' as does Angelo Berardi, a very ſenſible and intelligent writer; this latter alſo ſtyles him the father of muſic, and as ſuch he is in general conſidered by all that take occaſion to ſpeak of him.

The following catalogue is exhibited for the uſe of ſuch as may be deſirous of collecting the works of this great man: 'Dodici libri di 'meſſe a 4. 5. 6. 8 voci, ſtamp. in Roma, ed in Venet. 1554. 1567. '1570. 1572. 1582. 1585. 1590, 1591, 1594. 1599. 1600, 1601. 'Due libri d' Offertorii a 5 Ven. 1594. Due libri di Motetti a 4, 'Ven. 1571. 1606. Quattro libri di Motetti a 5. 6. 7. 8 voci, Ven. '1575. 1580. 1584. 1586. Magnificat 8 tonuni, Romæ 1591. Hymni 'totius anni 4 voc. Romæ & Ven. 1589. Due libri di madrig. a 4 'voci, Ven. 1586. 1605. Due libri di madrig. a 5 voci, Ven. 1594. 'Litanie a 4. Ven. 1600.

CHAP. II.

GIOVANNI MARIA NANINO
DA VALLERANO.
CANTORE DELLA CAPPELLA PONTIFICIA.
MDLXXVII.

GIOVANNI MARIA NANINO, a condiſciple or fellow-ſtudent of Paleſtrina, having been being brought up under the ſame maſter, namely Rinaldo del Mell, was a native of Vallerano, and in 1577 was ap-

appointed a ſinger in the pontifical chapel, where are preſerved many excellent compoſitions of his. He became afterwards Maeſtro di Cappella di S. Maria Maggiore, and was probably the immediate ſucceſſor of Paleſtrina in that office. Some very fine madrigals compoſed by him are to be found in the collections publiſhed by Andrew Pevernage, Pietro Phaleſio, Hubert Waelrant, Pietro Philippi, and others, with the titles of Harmonia Celeſte, Muſica Divina, Symphonia Angelica, and Melodia Olympica. Padre Martini in the catalogue of authors at the end of his Storia della Muſica, tom. I. takes notice of two manuſcripts of his that are extant, the one entitled 'Centocinquantaſette Contrapunte e Canoni a 2, 3, 4, 5, 6, 7, 8. 11 'voci ſopra del Canto fermò intitolato la Baſe di Coſtanzo Feſta;' the other 'Trattato di Contrapunto con la Regola per far Contrapunto a 'mente di Gio. Maria, e Bernardino Nanino ſuo nipote.' Sebaſtian Raval, a Spaniard, and a celebrated contrapuntiſt, was foiled by him in a competition between them which was the abler compoſer.

It has already been mentioned that Nanino, in conjunction with his friend Paleſtrino, eſtabliſhed at Rome a ſchool for the ſtudy of muſic. Antimo Liberata, who relates this fact, intimates that this ſeminary was frequented by many eminent profeſſors of the ſcience, who reſorted thither for improvement; and that Paleſtrina, beſides taking his part in the inſtruction of the youth, was a moderator in the diſputes that ſometimes aroſe among them. The ſame author adds, that among the many excellent muſicians that were there educated, Bernardino Nanino, a younger brother of him of whom we are now ſpeaking, was diſtinguiſhed as a wonderful genius, and as having improved muſic by the introduction of a new and original ſtyle; there is nevertheleſs nothing extant of his compoſition but a work printed at Rome in 1620, intitled, 'Salmi à 4 voci per le 'Domeniche, Solennita della Madonna et Apoſtoli con doi Magni-'ficat, uno à 4 e l' altro à 8 voci.' Antonio Cifra was alſo a diſciple in this ſchool.

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FELICE ANERIO

ROMANO,

COMPOSITORE DELLA CAPPELLA PONTIFICIA

MDXCIV.

FELICE ANERIO, a diſciple of the elder Nanino, was the immediate ſucceſſor of Paleſtrina in the ſtation of compoſer to the pontifical chapel *. He had the character of an excellent contrapuntiſt; many

* The following account of his appointment, and the ceremonies attending it, is cited by Adami from the book of Ippolito Gamboci, the puntatore heretofore mentioned, with a remark that Antimo Liberata had little reaſon to ſay that Paleſtrina was the laſt compoſer to the chapel, ſeeing that Anerio ſucceeded him in that honourable employment.

'La mattina della Domenica delle palme venne in cappella il Sig. Luca Cavalcanti maeſtro di camera dell' illuſtriſſ. e reverendiſſ. Sig. Card. Aldrobandini, Nipote di N. S. papa Clemente VIII. e diſſe al collegio da parte del ſuddetto Sig. Cardinale, che ſua ſantità aveva graziato Meſſer Felice Anerio del poſto vacato per la morte di Pierluigi da Paleſtrina, e che lo aveva accettato per compoſitore della cappella, e che gia godeva la proviſione, e però ſua Signoria illuſtriſſima pregava il collegio, che lo voleſſe accettare in detto poſto, e che ſi contentaſſero tutti di far una fede di queſta ammiſſione. come fù fatto.'

of

of his compoſitions are preſerved in the library of the chapel, and there is extant a valuable collection of madrigals by him, printed at Antwerp in 1610.

RUGGIERO GIOVANELLI DA VELLETRI, MAESTRO DI CAPPELLA DI S. LUIGI, DI S. APOLLINARE E CANT. DELLA CAPP. PONT. MDXCIX.

RUGGIERO GIOVANELLI was maſter of the chapels of St. Lewis and St. Apollinare, and the immediate ſucceſſor of Paleſtrina in the church of St. Peter at Rome*; and alſo a ſinger in the pontifical chapel: a collection of madrigals by him, printed at Venice,

* By this it ſhould ſeem that the places which Paleſtrina held were at his deceaſe divided; for Felice Anerio is expreſsly ſaid to have ſucceeded him as Compoſitore della Cappella, and here it is ſaid that Giovanelli was appointed the ſucceſſor to Paleſtrina in the church of St. Peter, of which Paleſtrina was Maeſtro di Cappella.

is extant; he compoſed alſo many maſſes, amongſt which is one for eight voices, called 'Veſtiva i colli,' taken from a madrigal with thoſe initial words of Gianetto Paleſtrina, which is much celebrated.

In the year 1581 a book appeared in the world with this ſilly title, 'Il Teſoro illuminato, di tutti i tuoni di Canto figurato, con alcuni 'belliſſimi ſecreti non da altri più ſcritti: nuouamente compoſto dal 'R. P. frate illuminato Aijguino Breſciano, dell' ordine ſerafico d' 'oſſeruanza.' Notwithſtanding the very emphatical title of this book, it contains very little worthy the attention of a curious reader. The author is laviſh in the praiſes of Marchettus of Padua, and Spataro, and of his irrefragable maſter Peter Aron, whoſe name he never mentions without that extravagant epithet.

About this time lived PIETRO PONTIO of Parma; he compoſed and publiſhed, about the year 1580, three books of maſſes. He was the author alſo of a book with the following title, 'Ragionamento di Mu-'ſica del Rev. M. Don Pietro Pontio Parmegiano. ove ſi tratta de' paſ-'aggi della conſonantie & diſſonantie, buoni & non buoni; & del modo 'di far Mottetti, Meſſe, Salmi, & altre compoſitioni; d'alcuni aver-'timenti per il contrapuntiſta & compoſitore & altre coſe pertinenti 'alla muſica,' printed at Parma 1588, in quarto, a very entertaining dialogue, and replete with muſical erudition.

HORATIO VECCHI of Modena was greatly celebrated for his vocal compoſitions at this time: our countryman Peacham was, as he himſelf relates, his diſciple *. He compoſed Maſſes, Cantiones Sacræ,

* This writer has, in his uſual quaint manner, given a ſhort character of Vecchi and his works, which, as he was a man of veracity and judgment, may be depended on. 'I bring 'you now mine owne maſter Horatio Vecchi of Modena, beſide goodneſs of aire, moſt 'pleaſing of all other for his conceipt and variety, where with all his works are ſingularly 'beautified, as well his madrigals of five and ſix parts, as thoſe his canzonets printed 'at Norimberge, wherein for tryall ſing his "Viuo in fuoco amoroſo Lucretia mia," 'where upon "Io catenato moro," with excellent judgment hee driveth a crotchet thorow many minims, cauſing it to reſemble a chaine with the linkes; againe in 'S' io "poteſi raccor' i mei ſoſpiri," the breaking of the word Soſpiri with crotchet and crotchet reſt in ſighes; and that 'ſa mi un canzone," &c. to make one ſleep at noone with 'ſundry other of like conceipt and pleaſant inuention' Compleat Gentleman, 102.

The Compleat Gentleman was written by Henry Peacham, an author of ſome note in the reign of James I. It treats of nobility in general. 'Of the dignity and neceſſity of 'learning in princes and nobilitie. The dutie of parents in the education of their chil-'dren. Of a gentleman's carriage in the uniuerſitie. Of ſtile in ſpeaking and writing of 'hiſtory. Of coſmography. Of memorable obſervations in the ſuruey of the earth. Of 'geometry. Of poetry. Of muſicke. Of ſtatues, and medalls, and antiquities. Of 'drawing and painting, with the liues of painters. Of ſundry blazonnes both ancient 'and modern. Of armory, or blazing armes, with the antiquity of heralds. Of exer-'ciſe

and one book of Madrigals, which are very fine, but he delighted chiefly in Canzonets, of which he compoſed no fewer than ſeven ſets *. Milton, who loved and underſtood muſic very well, ſeems to have entertained a fondneſs for the compoſitions of Horatio Vecchi, for in his Life, written by his nephew Phillips, and prefixed to the Engliſh tranſlation of his State Letters, it is ſaid that when he was abroad upon his travels he collected a cheſt or two of choice muſic-books of the beſt maſters flouriſhing at that time in Italy, namely, Luca Marenzio, Monteverde, Horatio Vecchi, Cifra, the prince of Venoſa, and others.

Eucharius Hoffman, con-rector of the public ſchool at Stralſund, was the author of two tracts on muſic, the one intitled 'Muſicæ practicæ præcepta,' the other 'Doctrina de tonis ſeu modis muſicis,' both of which were very elegantly printed at Hamburg in 1584, and again in 1588. The firſt of theſe is of the ſame kind with thoſe many books written about this time for the inſtruction of children in the elements of muſic, of which an account has herein before been given; like the reſt of them it is written in dialogue. The author has defined the terms prolation, time, and mode, as they refer to menſural muſic, in a way that may

ciſe of body. Of reputation and carriage. Of trauaile. Of warre,' and of many other particulars, to which is added the Gentleman's Exerciſe, or an exquiſite Practice for drawing all Manner of Beaſts, making Colours, &c. quarto, 1634. This book abounds with a great number of curious particulars, and waa in high eſtimation with the gentry even of the laſt age. Sir Charles Sedley, who had been guilty of a great offence againſt good manners, was indicted for it, and upon his trial being aſked by the chief juſtice, Sir Robert Hyde, whether he had ever red the book called the Compleat Gentleman, Sir Charles anſwered, that ſaving his lordſhip he had red more books than himſelf. Athen. Oxon. Col. t 100.

Peacham ſeems to have been a travelling tutor, and was patronized by the Howard family. He waa well aequainted with Douland the luteniſt; and, while abroad, waa a ſcholar of Horatio Vecchi, as himſelf teſtifies in the above note, and probably the bearer of that letter from Luca Marenzio to Douland, mentioned in a ſubſequent account of that maſter, and inſerted in the account hereafter given of Douland. Beſides the Compleat Gentleman, Peacham publiſhed a Collection of Emblems, entitled Minerva Britanna, or a Garden of Heroical Deuiſes, with moral reflections in verſe, and a diverting little book entitled the Worth of a Penny. In his advanced age he was reduced to poverty, and ſubſiſted by writing thoſe little penny books which are the common amuſement of children.

* The word Canzonet is derived from Canzone, which ſignifies in general a ſong, but more particularly a ſong in parts, with fuguing paſſages therein. The Canzonet is a compoſition of the kind, but ſhorter and leſs artificial in its contexture. Andrea Adami aſcribes the invention of this ſpecies of muſical compoſition to Aleſſandro Romano, ſurnamed Aleſſandro dalla Viola, from his exquiſite hand on that inſtrument, and a ſinger in the pontifical chapel in the year 1560. Oſſerv. per ben. reg. il Coro de i Cant. della Cap. Pont. pag. 174.

be uſeful to thoſe who would underſtand the Introduction to Practical Muſic of our countryman Morley; for of prolation he ſays it is a rule by which is eſtimated the value of ſemibreves: time he ſays conſiders the value of breves; and mode, that of the long and the large. In his doctrine of the tones he ſeems to follow Glareanus.

Tomasso Lodovico da Victoria, a Spaniard, Maeſtro di Cappella of St. Apollinare, and afterwards a ſinger in the pontifical chapel, was an excellent compoſer. He publiſhed a ſet of Maſſes in 1583, dedicated to Philip II. king of Spain, and many other eccleſiaſtical works, one of the beſt whereof is that called La Meſſa de' Morti. Peacham ſays that he reſided in the court of the duke of Bavaria about the year 1594; and that of his Latin ſongs the Seven Penitential Pſalms are the beſt: he commends alſo certain compoſitions of his to French words, in which is a ſong beginning 'Su-'ſanna un jour.' He ſtyles him a very rare and excellent author, adding that his vein is grave and ſweet. Compleat Gentleman, 101, edit. 1661.

Luca Marenzio, a moſt admirable compoſer of motets and madrigals, flouriſhed about this time; he was a native of Coccalia in the dioceſe of Breſcia. Being born of poor parents, he was maintained and inſtructed in the rudiments of literature by Andrea Maſetto, the arch-prieſt of the place, but having a very fine voice, and diſcovering a ſtrong propenſity to muſic, he was placed under the tuition of Giovanni Contini, and became a moſt excellent compoſer, particularly of madrigals. He was firſt Maeſtro di Cappella to Cardinal Luigi d' Eſte, and after that for many years organiſt of the pope's chapel. He was beloved by the whole court of Rome, and particularly favoured by Cardinal Cinthio Aldrobandini, nephew of Clement VIII. This circumſtance, which is related by Adami, does not agree with the account of our countryman Peacham, who ſays that after he had been ſome time at Rome he entertained a criminal paſſion for a lady, a relation of the Pope, whoſe fine voice and exquiſite hand on the lute had captivated him, that he thereupon retired to Poland, where he was graciouſly received, and ſerved many years, and that during his ſtay there the queen conceived a deſire to ſee the lady who had been the occaſion of his retreat, which being communicated to Marenzio, he went to Rome with a reſolution to convey her from thence into Poland, but arriving there, he found the reſentment of the Pope ſo ſtrong againſt him, that it broke his heart. Adami mentions

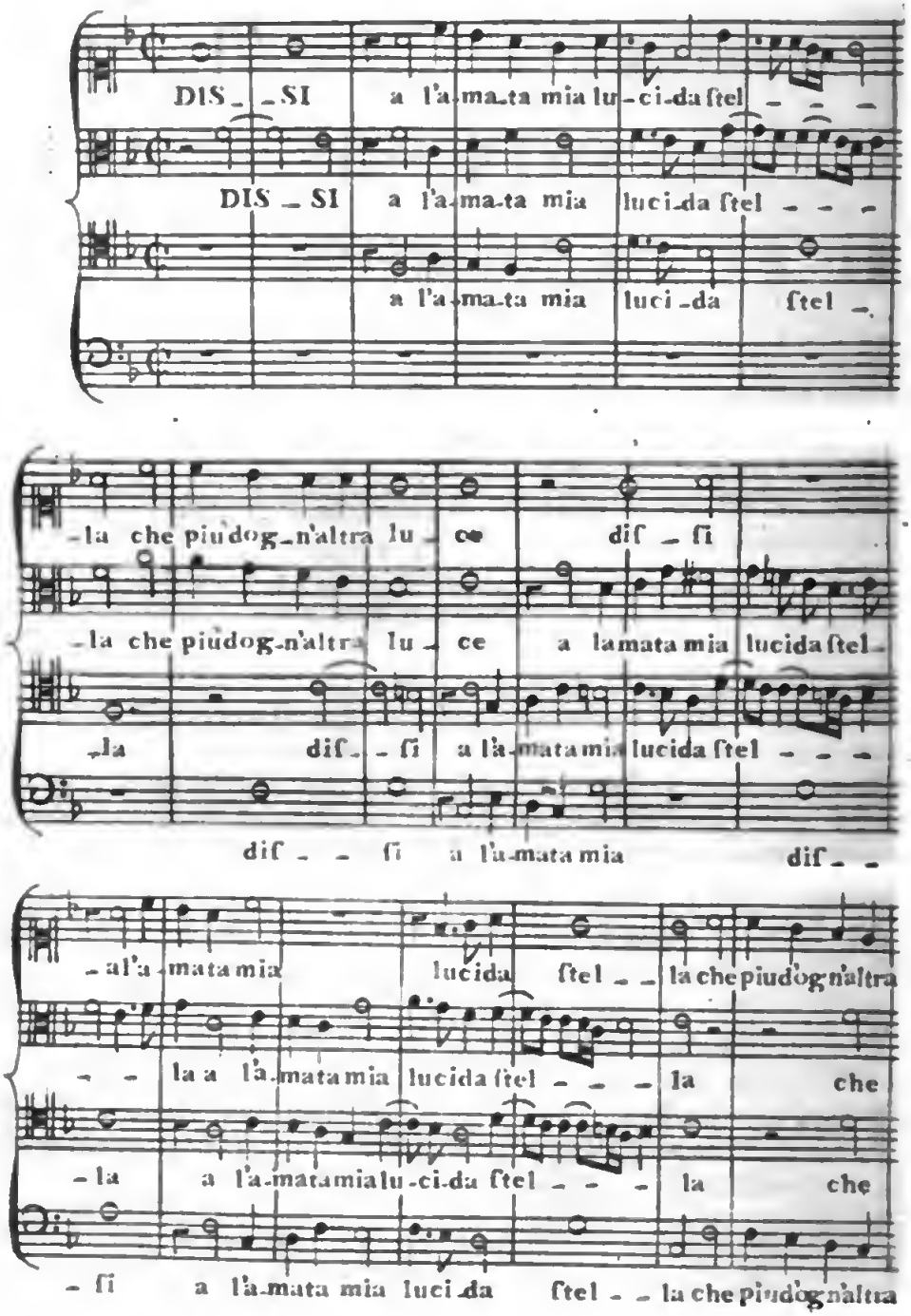
tions his retreat to Poland, but omits the other circumſtances; and fixes the time of his death to the twenty-ſecond day of Auguſt, 1599. Walther adds, that before his departure for Poland he received the honour of knighthood, but ſays not at whoſe hands; and that on his arrival there he had an appointment of a thouſand ſcudi per annum; and, without taking notice of his amour, aſcribes his quitting that country to his conſtitution, which was too tender to reſiſt the cold. The following verſes to his memory were written by Bernardino Steſſonio, a Jeſuit.

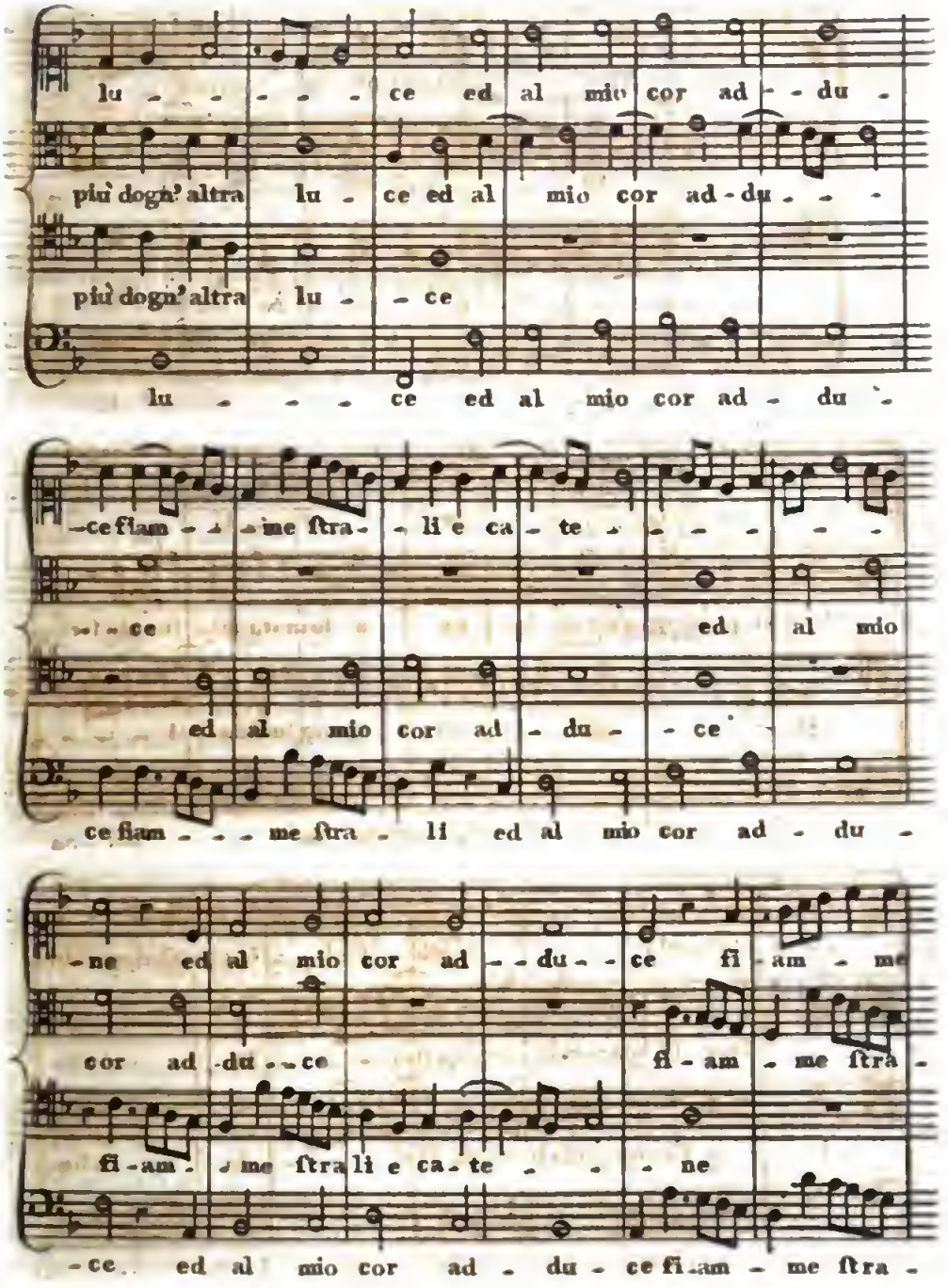
Vocum opifex, numeris mulcere Marentius aures
Callidus, et blandæ tendere fila Chelys,
Frigore lethæo victus jacet. Ite ſupremam
In ſeriem mæſti funeris exequiæ;
Et charis et blandi ſenſûs aurita voluptas.
Et chorus, et fractæ turba canora lyræ:
Denſæ humeris, udæ lachrymis, urgete ſepulchrum,
Quis ſcit, an hinc referat vox rediviva ſonum?
Sin tacet, ille choros alios inſtaurat in aſtris,
Vos decet amiſſo conticuiſſe Deo.

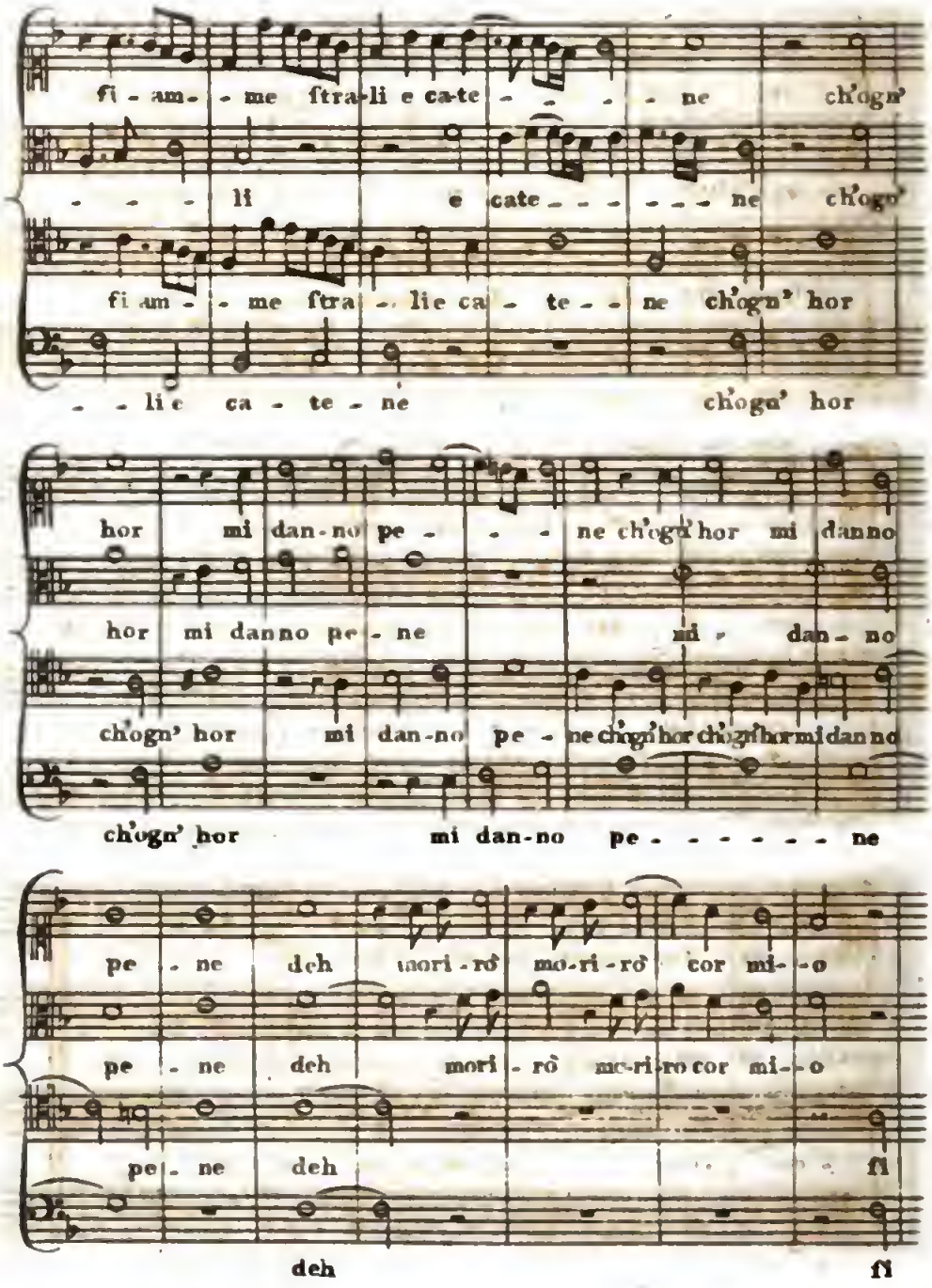
Sebaſtian Raval, a Spaniard, and who publiſhed his firſt book of madrigals for five voices, in the dedication thereof ſtyles him a divine compoſer. Peacham, who probably was acquainted with him, ſays he was a little black man. He correſponded with our countryman Douland the luteniſt, as appears by a very polite letter of his writing, extant in the preface to Douland's Firſt Booke of Songes or Ayres of four Partes, with Tableture for the Lute, and inſerted page 325 of this volume.

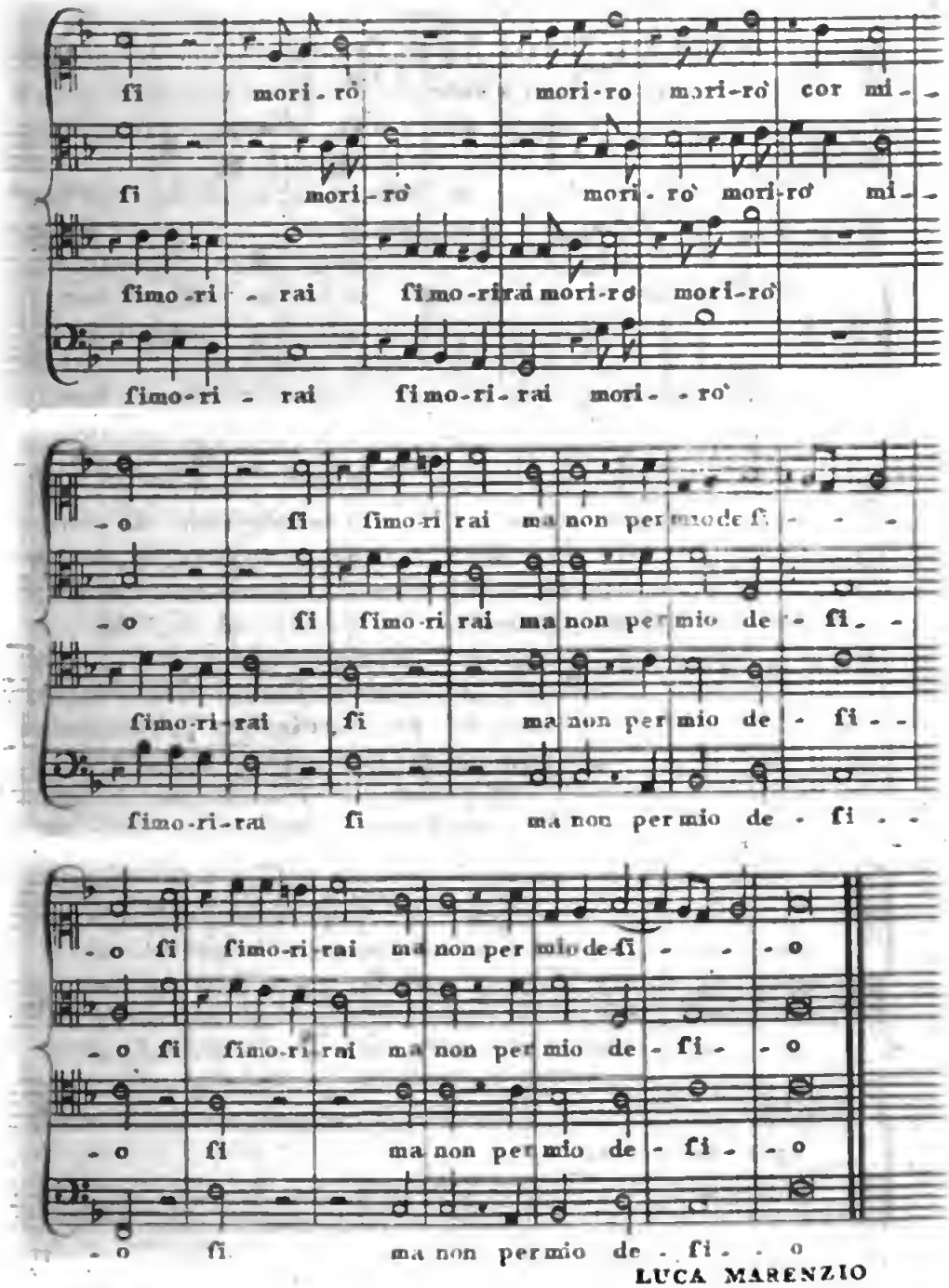
The madrigals of Marenzio are celebrated for fine air and invention. Peacham ſays that the firſt, ſecond, and third parts of his Thyrſis, 'Veggo dolce mio ben,' 'Chi fa hoggi il mio Sole,' and 'Cantava,' are ſongs the Muſes themſelves might not have been aſhamed to have compoſed*. This that follows is alſo ranked among the beſt of his compoſitions.

* Theſe are all adapted to Engliſh words, the firſt, 'Tirſi morir volea,' to a tranſlation of the Italian; the ſecond, 'Veggo dolce mio ben,' to the words, 'Farewell cruel and unkind;' the third to 'What doth my pretty darling?' and the laſt to 'Sweet ſinging Amaryllis,' and are to be found in the Muſica Tranſalpina, of which it is to be noted there are two parts, and in a collection of Italian madrigals with Engliſh words, publiſhed by Thomas Watſon in 1589, as is alſo another mentioned by Peacham, 'I muſt depart all hapleſs,' tranſlated from 'Io partiro.'


DIS _ _ SI a l'a-ma-ta mia lu-ci-da ſtel _ _ _
DIS _ SI a l'a-ma-ta mia luci-da ſtel _ _ _
a l'a-ma-ta mia luci-da ſtel _
-la che piùdog-n'altra lu _ ce dif _ ſi
-la che piùdog-n'altra lu _ ce a lamata mia lucida ſtel-
-la dif _ _ ſi a la-mata mia lucida ſtel _ _ _
dif _ _ ſi a l'a-mata mia dif _ _
-al'a-mata mia lucida ſtel _ _ la che piùdog-n'altra
_ _ la a l'a-mata mia lucida ſtel _ _ _ la che
-la a l'a-mata mia lu-ci-da ſtel _ _ _ la che
- ſi a l'a-mata mia luci-da ſtel _ _ la che piùdog-n'altra


lu - - - - - ce ed al mio cor ad - - du -
più dogn' altra lu - ce ed al mio cor ad - du - - -
più dogn' altra lu - - ce
lu - - - ce ed al mio cor ad - du -
-ce fiam - - - me ftra - - li e ca - te - - - - - -
- ce ed al mio
ed al mio cor ad - du - - ce
ce fiam - - - me ftra - li ed al mio cor ad - du -
- ne ed al mio cor ad - - du - - ce fi - am - me
cor ad - du - - ce fi - am - me ftra -
fi - am - me ftra li e ca - te - - - ne
- ce ed al mio cor ad - du - ce fi - am - me ftra -


fi - am - - me ſtra-li e ca-te - - - - ne ch'ogn'
- - - li e cate - - - - - ne ch'ogn'
fi am - - me ſtra - lie ca - te - - ne ch'ogn' hor
- - lie ca - te - ne ch'ogn' hor
hor mi dan-no pe - - - ne ch'ogn' hor mi danno
hor mi danno pe - ne mi - dan - no
ch'ogn' hor mi dan-no pe - ne ch'ogn' hor ch'ogn' hor mi dan no
ch'ogn' hor mi dan-no pe - - - - - - ne
pe - ne deh mori - rò mo-ri - rò cor mi- - o
pe - ne deh mori - rò mo-ri-ro cor mi- - o
pe - ne deh fi
deh fi



LUCA MARENZIO

ANDREAS RASELIUS, chanter in the college of Ratiſbon, publiſhed at Norimberg, in 1589, 'Hexachordum, ſeu queſtiones muſicæ practicæ.' This book is very methodically written, but contains little more than is to be found in others of the like kind, except ſome ſhort examples of fugue from Orlando Laſſo, Juſquin De Prez, and other authors, which in their way have great merit.

CASPAR KRUMBHORN was a native of Lignitz in Sileſia, and was born on the twenty-eighth day of October, 1542. In the third year of his age he loſt his ſight by the ſmall-pox, and became totally blind. His father dying ſoon after, his mother married one named Stimmler, which gave occaſion to his being called Blind Stimmler. Krumbhorn had a brother named Bartholomew, who was conſiderably older than himſelf, and was paſtor of Waldau; and he diſcovering in his younger brother, as he grew up, a ſtrong propenſity to muſic, placed him under the care of Knobeln, a famous muſician and compoſer at Goldberg, of whom he learned to play firſt on the flute, next on the violin, and, laſt of all, on the harpſichord, on each of which inſtruments he became ſo excellent a performer, that he excited the admiration of all that heard him. The fame of theſe his excellencies, as alſo of his ſkill in compoſition, had reached the ears of Auguſtus, elector of Saxony; who invited him to Dreſden, and having heard him perform, and alſo heard ſome of his compoſitions of many parts performed by himſelf and others; and being ſtruck with ſo extraordinary a phenomenon as a young man deprived of the faculty of ſeeing, an excellent performer on various inſtruments, and deeply ſkilled in the art of practical compoſition, he endeavoured, by the offer of great rewards, to retain him in his ſervice; but, preferring his own country to all others, Krumbhorn returned to Lignitz in the twenty-third year of his age, and was appointed organiſt of the church of St. Peter and Paul there, which ſtation he occupied fifty-ſix years, during which ſpace he had many times the direction of the muſical college. He died on the eleventh day of June 1621, and was buried in the church of which he was organiſt, where on his tomb was engraven the following epitaph:

Vis ſcire viator
Caſparum Krumbhornium
Lign. Reip. civem honoratum,
qui

cum

cum tertio ætatis anno variolar.
ex malignitate viſu
privatus,
Muſices dehinc ſcientia & praxi
admiranda
præclaram ſibi nominis
Exiſtimationem domi foriſque
comparaſſet,
Conjugii optabilis felicitate,
Bonorum etiam Magnatum,
Dei imprimis gratia evectus
Singulari ſortem moderatione
Ad ann. uſque LXXIIX toleravit
Organic. munus apud Eccles. P. P.
Annos LVI. non ſine induſtriæ
teſtimonio geſſiſſet,
Pie demum beateque A. C. 1621.
11 Jun. in Dom. obdormivit.
Anna & Regina Filiæ, earumque
Mariti ſuperſtites
Parentem Socerumque B. M.
hoc ſub lap. quem
Vivens ſibi ipſimet deſtinaverat
honorifice condiderunt.
Noſti, quod voluit quicunque es,
NOSCE TE IPSUM.

It is ſaid that Krumbhorn was the author of many muſical compoſitions, but it does not appear that any of them were ever printed.

Walther, in his Lexicon, has an article for TOBIAS KRUMBHORN, organiſt at the court of George Rudolph, duke of Lignitz, and a great traveller, who died in the year 1617, aged thirty-one years. As Caſpar and Tobias Krumbhorn were contemporaries, and of the ſame city, it is not improbable that they were relations at leaſt, if not brothers; although nothing of the kind is mentioned in the accounts given by Walther of either of them.

CHAP. III.

CLAUDE LE JEUNE

DE VALENCIENNE.

MDXCVIII.

CLAUDE LE JEUNE, a native of Valenciennes, was a celebrated muſician, and compoſer of the chamber to Henry IV. of France. He was the author of a work intitled Dodecachorde, being an exerciſe or praxis

praxis on the twelve modes of Glareanus; Monſ. Bayle cites a paſſage from the Sieur D'Embry's Commentary on the French tranſlation of the life of Apollonius Tyanæus, relating to this work, to this effect: 'I have ſometimes heard the Sieur Claudin the younger ſay, who, 'without diſreſpect to any one, far exceeded all the muſicians of the 'preceding ages, that an air, which he had compoſed with its parts, 'was ſung at the ſolemnity of the late duke of Joyeuſe's marriage in 'the time of Henry III. king of France and Poland, of happy me-'mory, whom God abſolve; which as it was ſung made a gentleman 'take his ſword in hand, and ſwear aloud that it was impoſſible for 'him to forbear fighting with ſomebody. Whereupon they began to 'ſing another air of the Subphrygian mode, which made him as 'peaceable as before; which I have had ſince confirmed by ſome 'that were preſent:—ſuch power and force have the modulation, mo-'tion, and management of the voice when joined together, upon the 'minds of men. To conclude this long annotation, if one would 'have an excellent experiment of theſe twelve modes, let him ſing 'or hear ſung, the Dodecachorde of Claudin the younger, of 'whom I have ſpoken above, and I aſſure myſelf he will find in it 'all thoſe figures and variations managed with ſo much art, harmony, 'and ſkill, as to confeſs that nothing can be added to this maſter-'piece but the praiſes that all the lovers of this ſcience ought to be-'ſtow upon this rare and excellent man, who was capable of carry-'ing muſic to the utmoſt degree of its perfection, if death had not 'fruſtrated the execution of his noble and profound deſigns upon 'this ſubject *.'

Claude le Jeune was alſo the author of a work entitled Meſlanges, conſiſting of vocal compoſitions for 4, 5, 6, 8, and 10 voices, to Latin, Italian, and French words, many of them in canon, printed in 1607. A ſecond part of this work was publiſhed in 1613 by Louis Mardo, a relation of the author, and dedicated to Monſ. de la Planch, an advocate in the parliament of Paris. But the moſt celebrated of his compoſitions are his Pſalms, which, being a Hugonot, he compoſed to the words of the Verſion of Theodore Beza and Clement Marot, and of theſe an account will hereafter he given.

* Bayle art. GOUDIMEL, in not.

ERCOLE

SIG. CAVALIERE

HERCOLE BOTTRIGARO.

MDCII.

HERCOLE BOTTRIGARO, a native of Bologna, publiſhed, in 1593, 'Il Patrizio, overo de' tetracordi armonici di Ariſtoſſeno, parere et 'vera dimoſtratione.' The occaſion of writing this book was as follows: one Franceſco Patricio, a man of great learning *, had written

* Patricio was of Oſſero in Dalmatia. In his youth he travelled much in Aſia; then ſettled in the iſland of Cyprus, where he purchaſed a large eſtate, but loſt every thing when the Venetians loſt that kingdom, ſo that he was obliged to go to Italy, and there live on his wit. He red Platonic philoſophy in the univerſity of Ferrara, and at laſt died at Rome, much eſteemed and careſſed by all lovers of literature, though he had advanced ſome opinions in the mathematical ſcience, and about Italian language, that were then, and ſtill are, thought abſurd. He was an Academician of the Cruſca, and one of the great defenders of Arioſto againſt thoſe that preferred Taſſo to him. Baretti's Italian Library, 328.

a book

a book intitled 'Della poetica, deca iſtoriale, deca diſputata, wherein, diſcourſing on muſic, and of the Genera in particular, he gives the preference to that diviſion of the tetrachords which Euclid had adopted. Bottrigaro, who appears to have been an Ariſtoxenean, enters into an examination of this work; and, not without ſome ſevere reflections on his adverſary, contends for that diviſion of the tetrachord in each of the genera which diſtinguiſhes the ſyſtem of Ariſtoxenus from that of Euclid. This book, ſome few years after its publication, Patricio being then dead, was very ſeverely criticiſed by Giovanni Maria Artuſi, of whom mention has already been made in the courſe of this work, who, with a becoming zeal for the reputation of Patricio, undertook to vindicate him, as well againſt Bottrigaro, as another writer named Annibale Meloni, a muſician of Bologna, the author of a book intitled, 'Il Deſiderio, overo de' concerti di varii 'Strumenti muſicali, Dialogo di Alemanni Benelli *.' But the moſt celebrated of Bottrigaro's work is that intitled, 'Il Melone, diſcorſo 'armonico del M. Ill. Sig. Cavaliere Hercole Bottrigaro, ed Il Melone 'ſecondo, conſiderazioni muſicali del medeſimo ſopra un diſcorſo di 'M. Gandolfo Sigonio intorno à' madrigali & à' libri dell' antica 'muſica ridutta alla moderna prattica di D. Nicola Vicentino e nel 'fine eſſo Diſcorſo del Sigonio.' Ferrara, 1602.

In this book, which is profeſſedly an examen of that of Vicentino, the author relates at large the controverſy between him and Vincentio Luſitano. He charges them both with vanity and inconſiſtency, but ſeems to decide in favour of the former. The remark he makes on the conduct of Bartolomeo Eſgobedo and Ghiſlino D'Ancherts is very judicious, for the ſentence given by them, and publiſhed with ſo much ſolemnity, aſſigns as the motive for condemning Vicentino, that he had not, either by words, or in writing, given the reaſons of his opinion. Bottrigaro's obſervation is this, ſeeing then that Vincentino had not declared the foundation of his opinion, it was their duty as judges to have proceeded to an enquiry whether it had any foundation or not, and, agreeable to the reſult of this enquiry, to have given ſentence for or againſt him; and for not purſuing this method he ſticks not to accuſe them of partiality, or rather iguorance of their duty, as the arbitrators between two contending parties.

* A fictitious name made up by the tranſpoſition of the letters of the author's true name, as related at large in a ſubſequent part of this volume.

Bottri-

Bottrigaro appears to have been a man of rank; the letters to him, many of which he has thought it neceſſary to print, beſpeak as much. Walther ſtyles him a count; and his Il Melone, written in anſwer to a letter of Annibale Meloni, is thus dated, 'Della mia à me dilet-' teuole villa nel commune di S. Alberto.' Notwithſtanding this circumſtance, and that he was not a muſician by profeſſion, he appears to have been very well ſkilled in the ſcience. It ſeems that he entertained ſtrong prejudices in favour of the ancient muſic, and that he attempted, as Vicentino and others had done, to introduce the chromatic genus into practice, but with no better ſucceſs than had attended the endeavours of others. He corrected Gogavinus's Latin verſion of Ptolemy in numberleſs inſtances, and that to ſo good a purpoſe, that Dr. Wallis has in general conformed to it in that tranſlation of the ſame author, which he gave to the world many years after. He alſo tranſlated into Italian, Boetius De Muſica, and as much of Plutarch and Macrobius as relates to muſic; beſides this he made annotations on Ariſtoxenus, Franchinus, Spataro, Vicentino, Zarlino, and Galilei, and, in ſhort, on almoſt every muſical treatiſe that he could lay his hands on, as appears by the copies which were once his own, and are now repoſited in many libraries in Italy.

It is to be lamented that the writings of Bottrigaro are, for the moſt part, of the controverſial kind, and that the ſubjects of diſpute between him and his adverſaries tend ſo very little to the improvement of muſic. If we look into them we ſhall find him taking part with Meloni againſt Patricio, and contending for a practice which the ancients themſelves had exploded; and in the diſpute with Gandolfo Sigonio he does but revive the controverſy which had been ſo warmly agitated between Vincentino and Vincentio Luſitano: and though he ſeems to cenſure that determination of the judges Bartolomeo Eſgobedo, and Ghiſilino Dancherts, by which the former was condemned, he leaves the queſtion juſt as he found it.

Of Bottrigaro's works it is ſaid that they contain greater proofs of his learning and ſkill in muſic than of his abilities as a writer, his ſtyle being remarkably inelegant; nevertheleſs he affected the character of a poet, and there is extant a collection of Poems by him, in octavo, printed in 1551. Walther repreſents him as an able mathematician, and a collector of rarities, and ſays that he was poſſeſſed of a cabinet, which the emperor Ferdinand II. had a great deſire to purchaſe. He died in 1609.

We

We meet with the name of Ludovicus Brooman, an excellent muſician, who flouriſhed towards the end of the ſixteenth century, and died at Bruſſels in 1597. Gerard Voſſius has given him a place in his Catalogue, and he is elſewhere ſtyled Muſices Princeps. The misfortune of his being blind from his nativity might poſſibly contribute to exalt his character; for there are no compoſitions of his extant, at leaſt in print. Some remarkable inſtances of blind perſons who have been excellent in muſic, might lead to an opinion that the privation of that ſenſe was favourable to the ſtudy of it: in the caſe of Salinas it ſeems to have been no impediment to the deepeſt reſearch into the principle of the ſcience. Caſpar Krumbhorn of Lignitz, and Martini Peſenti of Venice, are inſtances to the ſame purpoſe; the former of theſe being an excellent organiſt and a compoſer of church-muſic, and the latter a compoſer of vocal and inſtrumental muſic of almoſt all kinds; and both theſe perſons were blind, the one from his infancy, and the other from his nativity; and it is well known that the famous Sebaſtian Bach and Handel, perhaps the two beſt organiſts in the world, retained the power both of ſtudy and practice many years after they were ſeverally deprived of the ſenſe of ſeeing.

Valerio Bona of Milan, publiſhed, in 1595, 'Regole del contraponto, et compoſitione brevemente raccolte da diuerſi Auttori. 'Operetta molto facile & utile per i ſcolari principianti.' The author takes occaſion to celebrate as men of conſummate ſkill in muſic, Cyprian de Rore, Adrian Willaert, Orlando de Laſſo, Chriſtopher Morales, and Paleſtrina. The character of his book is, that it is remarkable for the goodneſs of its ſtyle and language. The author was an eccleſiaſtic, and a practical compoſer, as appears by a catalogue of his works in the Muſical Lexicon of Walther; they conſiſt of Motets, Maſſes, the Lamentations of Jeremiah, Madrigals, Canzonets, and other vocal compoſitions.

Lodovico Zacconi, an Auguſtine monk of Peſaro, and muſician to the duke of Bavaria, was the author of a valuable work in folio, printed at Venice in 1596, with the following title, 'Prattica di 'muſica utile et neceſſaria ſi al compoſitore per comporre i canti 'ſuoi regolatamente, ſi anco al cantore per aſſicurarſi in tutte le coſe 'cantabili.'

This book of Zacconi is juſtly eſteemed one of the moſt valuable treatiſes on the ſubject of practical muſic extant. Morley appears to

have been greatly indebted to the author of it, whom he calls Fryer Lowyes Zaccone, and cites frequently in his Introduction to Practical Muſic.

In the courſe of his work Zacconi ſeems to have declined all enquiry into the muſic of the ancient Greeks, and to have been very little ſolicitous about the inveſtigation of ratios; his work ſeems to be calculated for the improvement of practical muſic, and therefore contains nothing relating to the theory of the ſcience.

Zarlino's works ſeem to be intended for the uſe of philoſophers, but this of Zacconi abounds with precepts applicable to practice, and ſuited to the capacities of ſingers and men of ordinary endowments. Among a great number of directions for the decent and orderly performance of choral ſervice, he recommends a careful attention to the utterance of the vowels; which paſſage it ſeems Morley had an eye to when he complained, as he does in his Introduction, pag. 179, in theſe words: 'The matter is now come to that ſtate, 'that though a ſong be never ſo well made, and never ſo aptly ap-'plied to the words, yet ſhall you hardly find ſingers to expreſs it as 'it ought to be, for moſt of our churchmen, ſo they can cry louder 'in the quier than their fellowes, care for no more, whereas by the 'contrarie they ought to ſtudie how to vowell and ſing cleane, ex-'preſſing their words with devotion and paſſion, whereby to draw 'the hearer, as it were in chaines of gold by the eares, to the con-'ſideration of holy things.'

In the ſixty-ſeventh chapter of the firſt book Zacconi enumerates the neceſſary qualifications of a chapel-maſter.

In the thirty-eighth chapter of the ſecond book he ſpeaks of the maſs of Juſquin De Prez, 'Le Homme armé,' mentioned by Glareanus, Salinas, Doni, and other writers, as one of the moſt excellent compoſitions of the time. This he does to introduce a maſs of Paleſtrina with the ſame title, which he gives at length, with his own remarks thereon.

The third book is on the ſubject of proportion, which he has explained and illuſtrated by a variety of examples from the beſt authors.

At the end of the fourth and laſt book he enumerates the ſeveral muſical inſtruments in uſe in his time, with the compaſs of notes proper to each; in his declaration whereof it is remarkable that he makes bb the limit of the ſuperacutes, and the higheſt note in the ſcale for the

the violin, a particular from whence it is to be inferred that the practice of ſhifting the hand was unknown to him

In the year 1622 Zacconi publiſhed a ſecond part of his Prattica Muſica, which Morley never ſaw, for he died in 1604. The author at this time was muſician to Charles archduke of Auſtria, and alſo to William duke of Bavaria, his former patron. In this work he treats of the elements of muſic, and the principles of compoſition.

Speaking of the invention of the ſyllables by Guido Aretinus, he ſays that ſome of his time had objected that it was imperfect, inaſmuch as it gave no ſyllable to the laſt note of the ſeptenary, and thereby incumbered the ſyſtem with what are called the mutations. And he mentions a muſician, Don Anſelmo Fiammengo, who had formerly been in the ſervice of the duke of Bavaria, and, as Orlando de Laſſo once told the author, made uſe of the ſyllable NO in ſucceſſion after that of LA for the purpoſe of getting rid of the mutations *.

Zacconi mentions alſo another muſician, Don Adriano Bancheri, of Bologna, who for b FA made uſe of the ſyllable BA, and for b MI the ſyllable BI, a diſtinction, that, as above is related, has been adopted by the Spaniards.

The rules for the compoſition of counterpoint, of fugue, and canon, in all their various forms laid down by Zacconi, are drawn from the writings of Zarlino, Artuſi, and other the moſt celebrated Italian writers. In the courſe of the work he takes occaſion to mention a converſation

* This objection has often been made to Guido's invention: Ericius Puteanus added as a ſeventh, the ſyllable BI. Kepler ſpeaks of a certain German who articulated the ſeptenary by ſeven ſyllables, but reprehends him for it in terms that ſerve at leaſt to ſhew that the method of ſolmiſation by the hexachords is to be preferred to that of the tetrachords, which prevailed ſome years in this country, and was practiſed by Dr. Wallis. The paſſage from Kepler is to this effect: 'But as there are three places of the ſemitone in the tetrachord, therefore that 'theſe ſyllables might not be too general, but rather that the ſemitone might always be de- 'noted by MI, FA, or FA MI, there was a neceſſity for the addition of two other ſyllables, 'that in theſe UT, RE, MI, FA, the ſemitone might be in the higheſt place, but that in theſe 'RE, MI, FA, SOL, the ſemitone might be in the middle place; and, laſtly, that in theſe, 'MI, FA, SOL, LA, the ſemitone might be in the loweſt place; and this is a reaſon why 'the inventors of the ſcale made uſe of ſix ſyllables and not eight; therefore let the Ger- 'man ſee what advantage he has gained by the increaſe, when he made uſe of ſeven, in- 'ſtead of ſix ſyllables, BO, CE, DI, GA, LO, MA, NI; for if he thought it was neceſſary 'to make uſe of as many notes ſave one, as there are chords in an octave, in order to 'repreſent the identity of the octave by the firſt ſyllable BO, I pray you what deficiency 'was there in the letters a, b, c, d, e, f, g, which were long before made uſe of for that 'purpoſe?' Joann. Keplerus Harm. Mundi, lib. III. cap x.

Notwithſtanding this argument of Kepler, it is well known that the French to the ſix ſyllables of Guido add a ſeventh, namely, SI, of the introduction whereof by Le Maire an account is given in vol. I. pag. 435.

on muſic held in the preſence of Zarlino in the year 1584, in which a character was given of the ſeveral muſicians of that and the preceding age, and the reſpective attributes of each pointed out and aſſented to by the perſons then preſent. To Coſtanzo Porta was aſcribed great art, and a regular contexture in his compoſitions; to Aleſſandro Striggio a vague but artificial modulation; and to Meſſer Adriano, by whom it is ſuppoſed was meant Adrian Willaert, great art, with a judicious diſpoſition of parts: Morales he ſays was allowed to have art, counterpoint, and good modulation; Orlando de Laſſo, modulation, art, and good invention; and Paleſtrina, every excellence neceſſary to form a great muſician.

In the thirty-ſecond chapter of the ſecond book he takes occaſion to obſerve on the impiety of introducing madrigals and ſecular ſongs among the divine offices, the ſinging whereof is prohibited by the church as a mortal ſin; from hence he takes occaſion to applaud Paleſtrina for his conduct in this reſpect, who he ſays enriched the church with his own ſweet compoſitions, in a ſtyle ſuited to public worſhip, calculated to promote the honour of God, and to excite devotion in the minds of the auditors.

Carlo Gesualdo, prince of Venoſa, flouriſhed about the latter end of the ſixteenth century. Venoſa was the Venuſium of the Romans, and is now a principality of the kingdom of Naples, ſituate in that part of it called the Baſilicate; it is famous for being the place where Horace was born; and little leſs ſo in the judgment of muſicians on account of the perſon now about to be ſpoken of. He was, as Scipione Cerreto relates, the nephew of Cardinal Alfonſo Geſualdo, archbiſhop of Naples, and received his inſtructions in muſic from Pomponio Nenna, a celebrated compoſer of madrigals. Blancanus, in his Chronologia Mathematicorum, ſpeaks thus of him: 'The moſt noble Carolus Geſualdus, prince of Venuſium, was the 'prince of muſicians of our age; for he having recalled the Rythmi 'into muſic, introduced ſuch a ſtyle of modulation, that other 'muſicians yielded the preference to him; and all ſingers and 'players on ſtringed inſtruments, laying aſide that of others, every 'where eagerly embraced his muſic.' Merſennus, Kircher, Doni, Berardi, and indeed the writers in all countries, give him the character of the moſt learned, ingenious, and artificial compoſer of madrigals, for it was that ſpecies of muſic alone which he ſtudied, that

ever appeared in the world. Blancanus alſo relates that he died in the year 1614.

Aleſſandro Taſſoni, who celebrates him in the higheſt terms of commendation, adds to his character this remarkable particular, viz. that he imitated and improved that melancholy and plaintive kind of air which diſtinguiſhes the Scots melodies, and which was invented about the year 1420, by James the Firſt, king of Scotland, and to this he aſcribes the ſweetneſs of his admirable compoſitions*.

There are extant no fewer than ſix books of madrigals for five, ſix, and more voices, of this excellent author; the firſt five were publiſhed in parts in 1585 by Simone Molinaro, a muſician, and chapel-maſter of Genoa. The ſame perſon in the year 1613 publiſhed them, together with a ſixth book in ſcore, with this title, 'Partitura delli ſei libri de' madrigali a cinque voci, dell' illuſtriſſimo & 'excellentiſſ. Prencipe di Venoſa D. Carlo Geſualdo. Fatica di Si-'mone Molinaro, Maeſtro di Capella nel Duomo di Genoua. In Ge-'noua, appreſſo Giuſeppe Pavoni.' Folio.

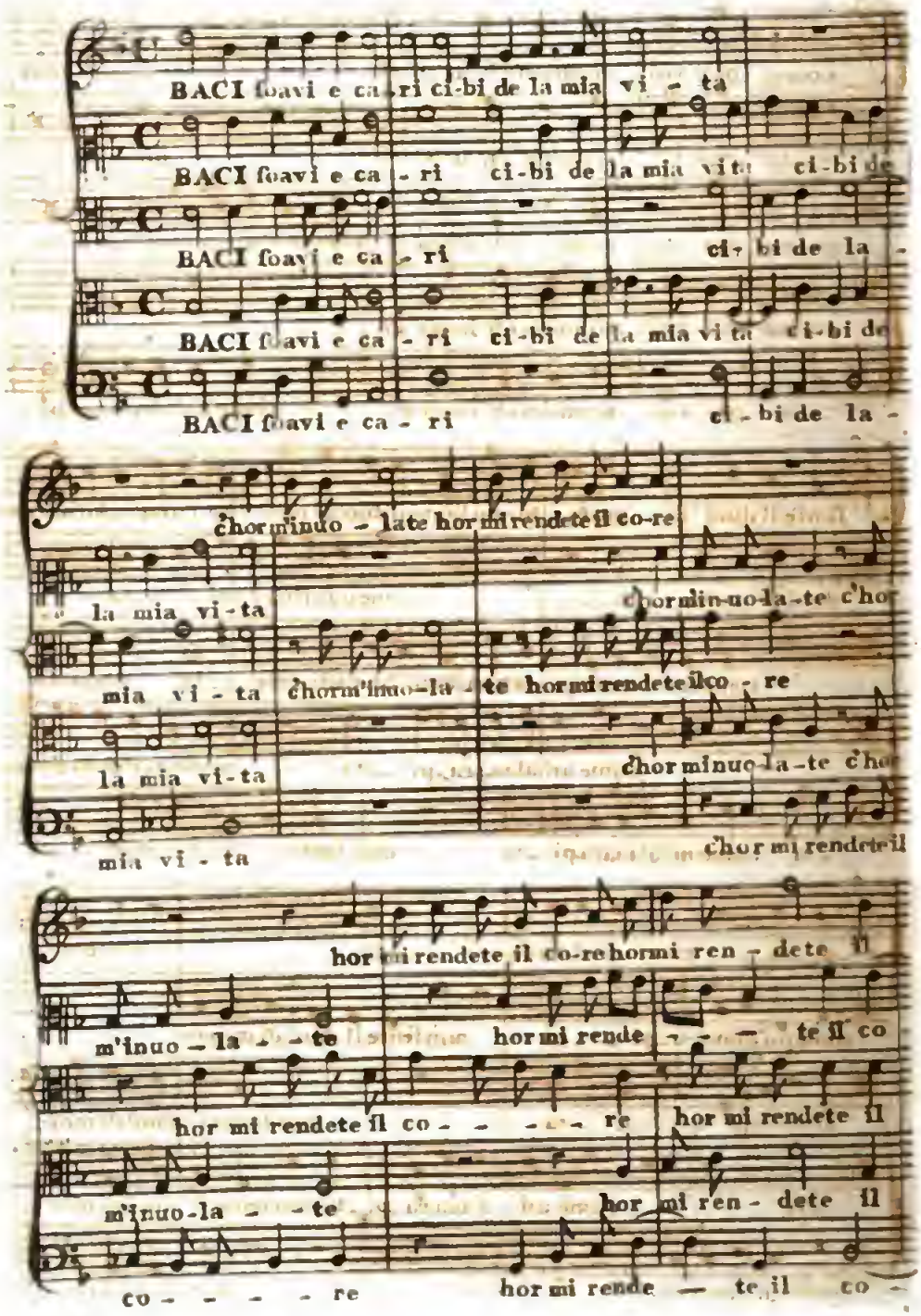
It is very probable that the laſt of theſe publications was made under the direction of the author himſelf, and that it was intended for the uſe of ſtudents; the madrigals contained in it are upwards of one hundred in number: the ſixth book was again publiſhed in parts at Venice in 1616. In a MS. in the muſic-ſchool of Oxford mention is made of two other collections of madrigals of the prince of Venoſa, as namely, one by Scipio Stella in 1603, and another by Hector Geſualdo in 1604; but that by Molinaro above-mentioned, as it is in ſcore, ſeems to be the moſt valuable collection of his works extant, and probably may include the whole of his compoſitions.

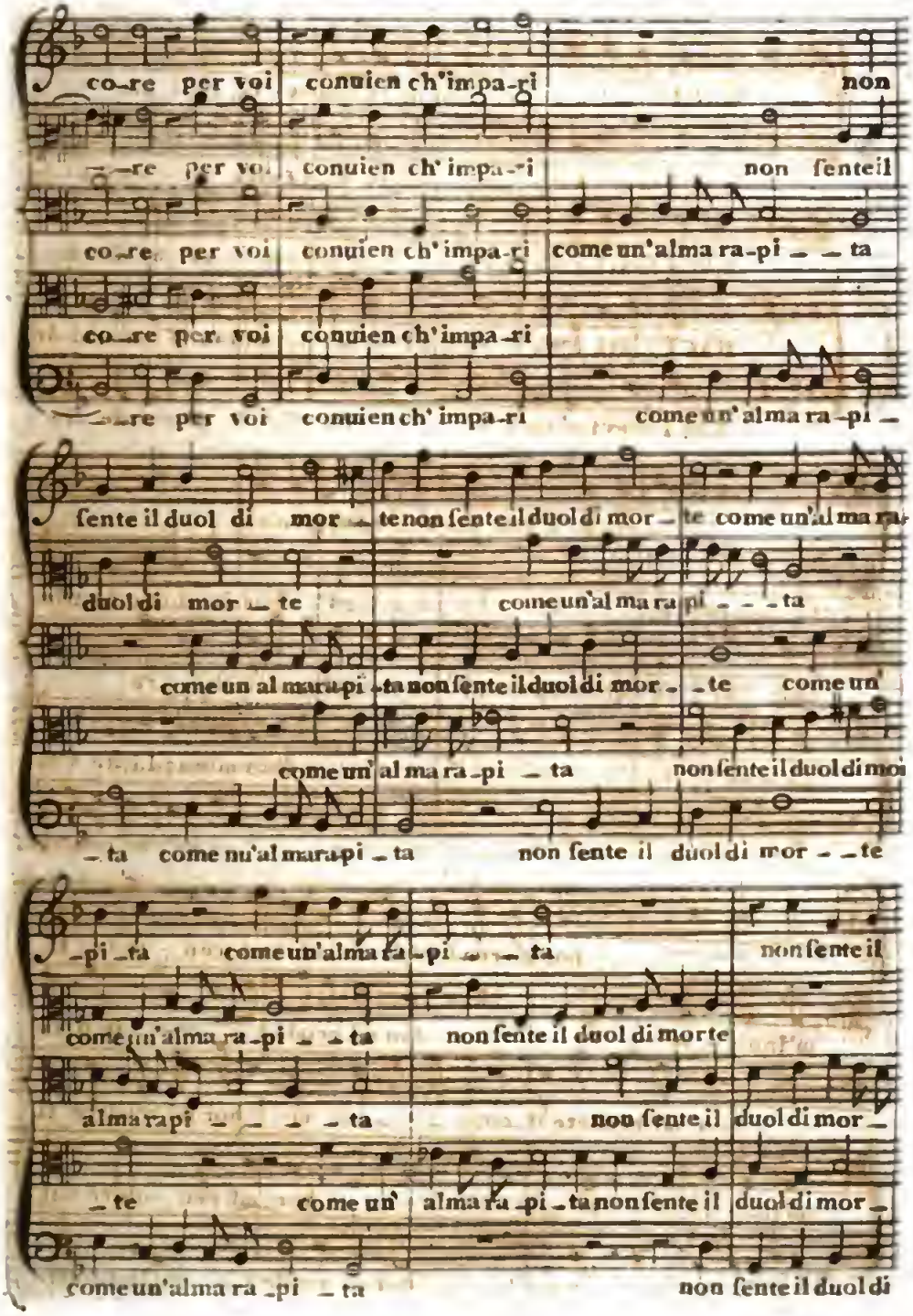
Doni ſpeaking of the fourth madrigal in the ſixth book, 'Reſta 'di darma noia,' calls it 'quell' artificioſiſſimo Madrigali del principe†;' and indeed it well deſerves that epithet; for being calculated to expreſs ſorrow, it abounds with chromatic, and even enarmonic intervals, indeed not eaſy to ſing, but admirably adapted to the ſentiments.

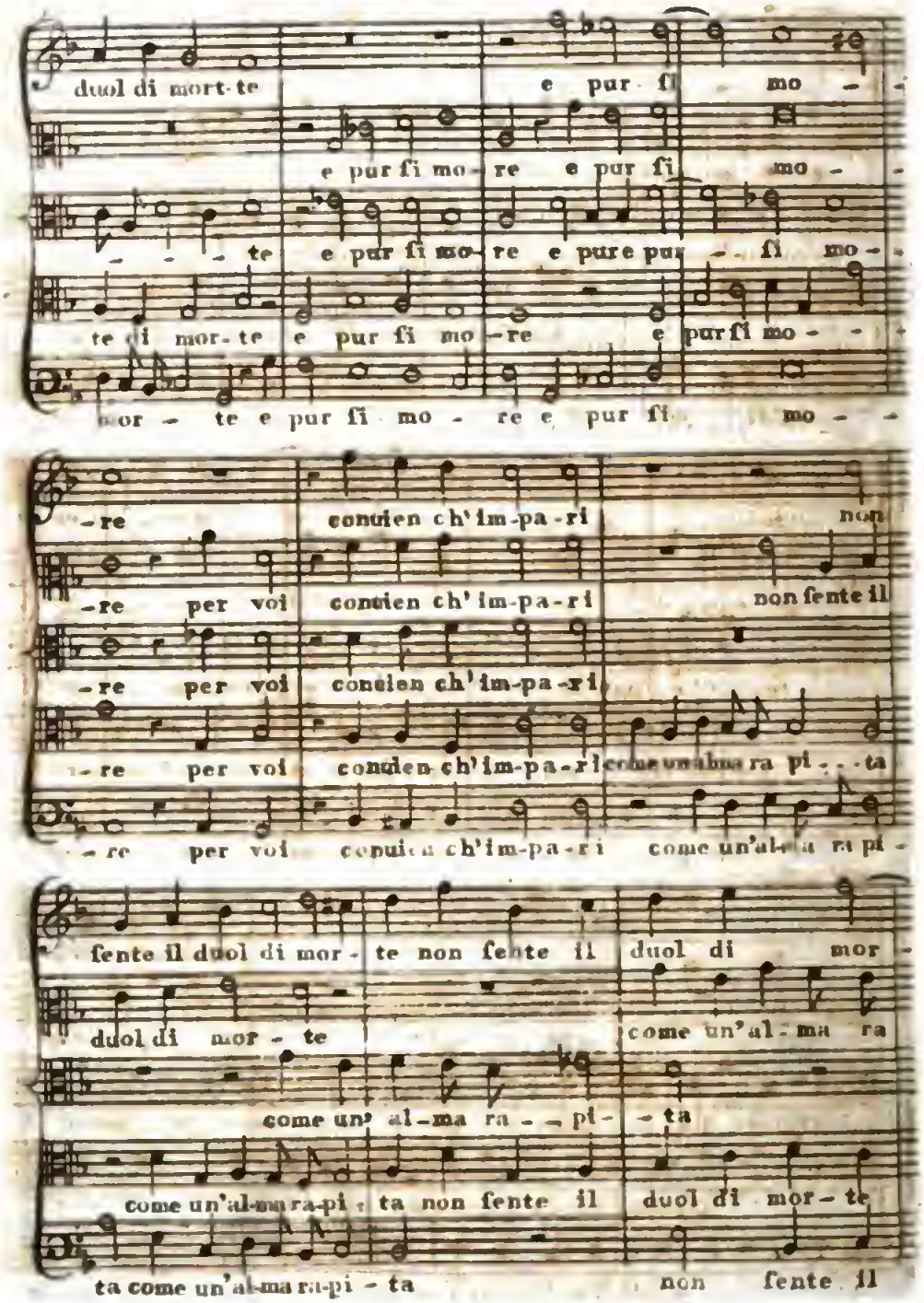
Kircher, in the Muſurgia, tome I. pag. 599, mentions the following madrigal, being the firſt of the firſt book of Molinaro's edition, as a fine example of the amorous ſtyle.

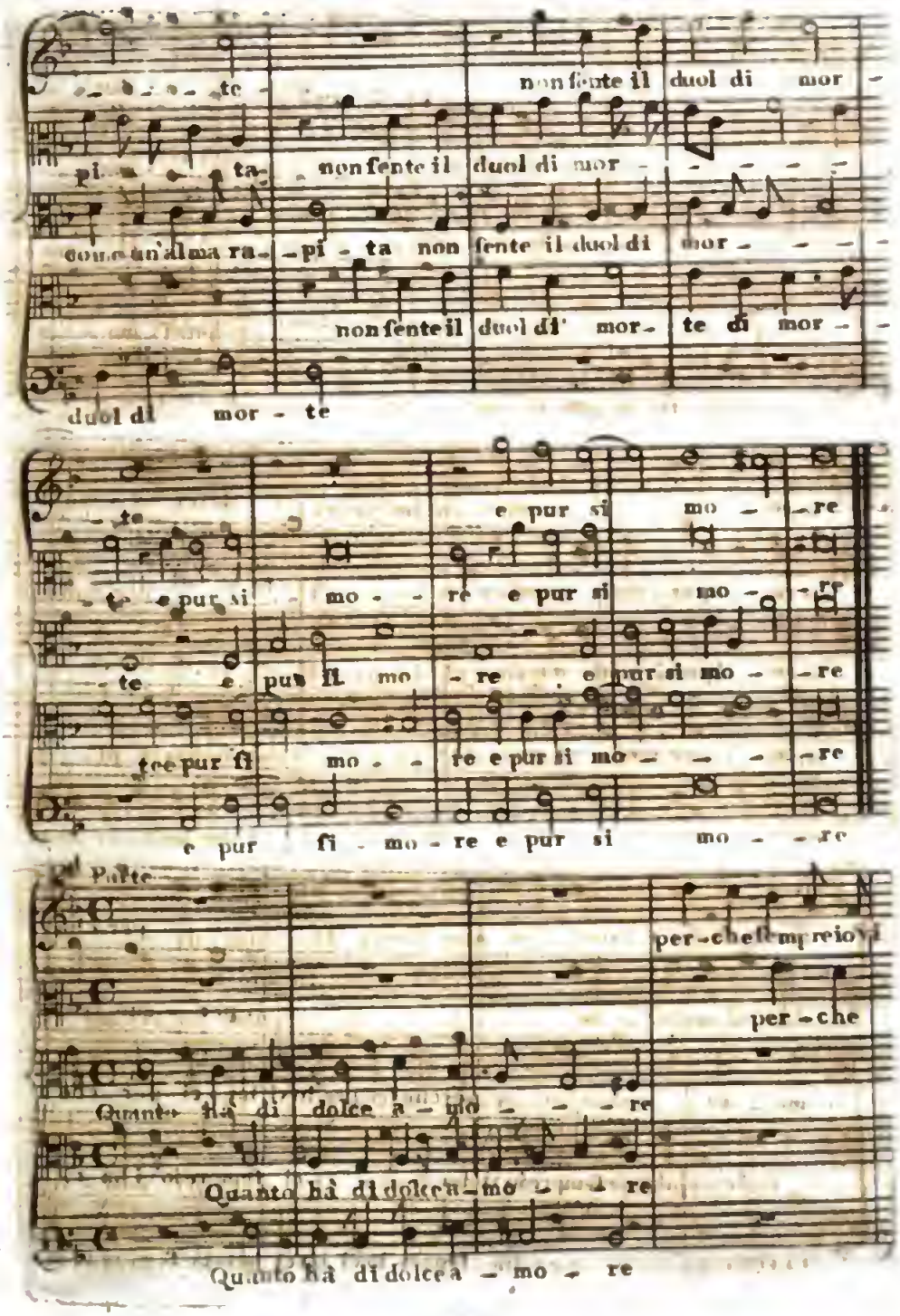
* De' Penſieri diverſi di Aleſſandro Taſſoni, libro X. cap. xxiii.

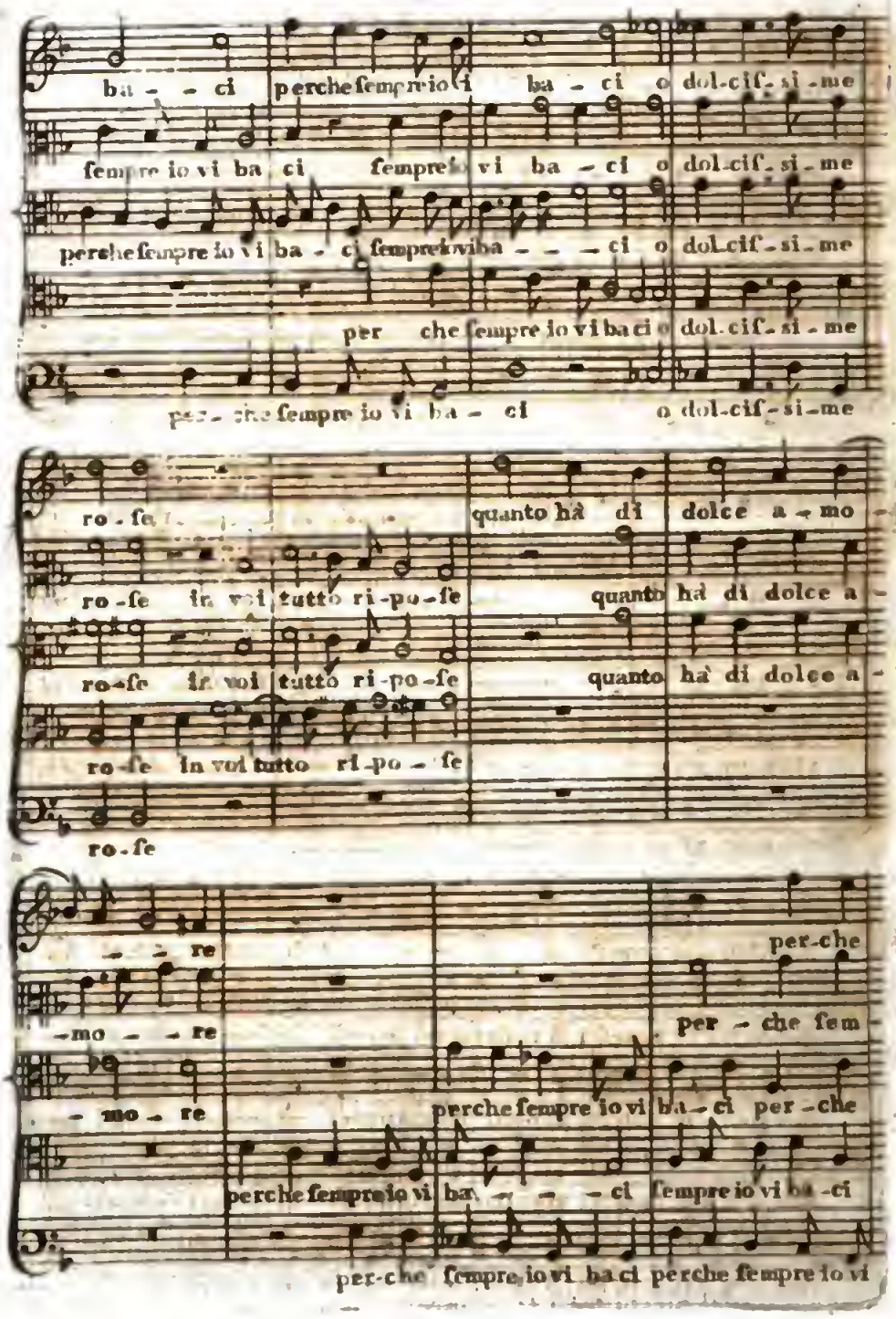
† Gio. Batt. Doni, nelle ſue Compendio del Trattato de' Generi e de' Modi della Muſica. In Roma, 1635, quarto, pag. 16.

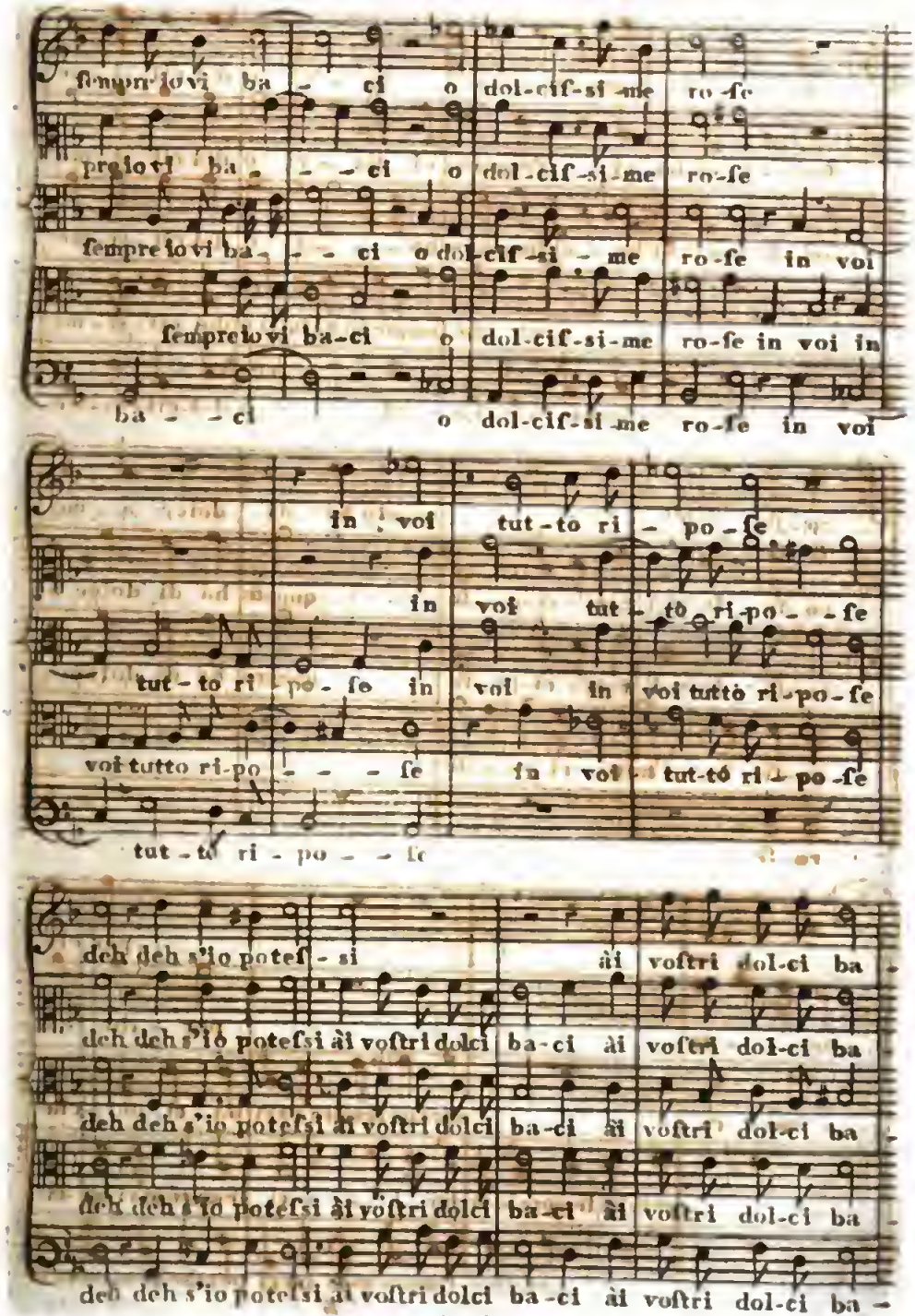

BACI soavi e ca - ri ci-bi de la mia vi - ta
BACI soavi e ca - ri ci-bi de la mia vi - ta ci-bi de
BACI soavi e ca - ri ci - bi de la -
BACI soavi e ca - ri ci-bi de la mia vi ta ci-bi de
BACI soavi e ca - ri ci - bi de la -
chor m'inuo - late hor mi rendete il co-re
la mia vi-ta chor min-no-la-te c'hor
mia vi - ta chorm'inuo-la - te hor mi rendete il co - re
la mia vi-ta chor minuo-la-te c'hor
mia vi - ta chor mi rendete il
hor mi rendete il co-re hor mi ren - dete il
m'inuo - la - te hor mi rende - - - te il co
hor mi rendete il co - - - - re hor mi rendete il
m'inuo-la - te hor mi ren - dete il
co - - - - - re hor mi rende - te il co -

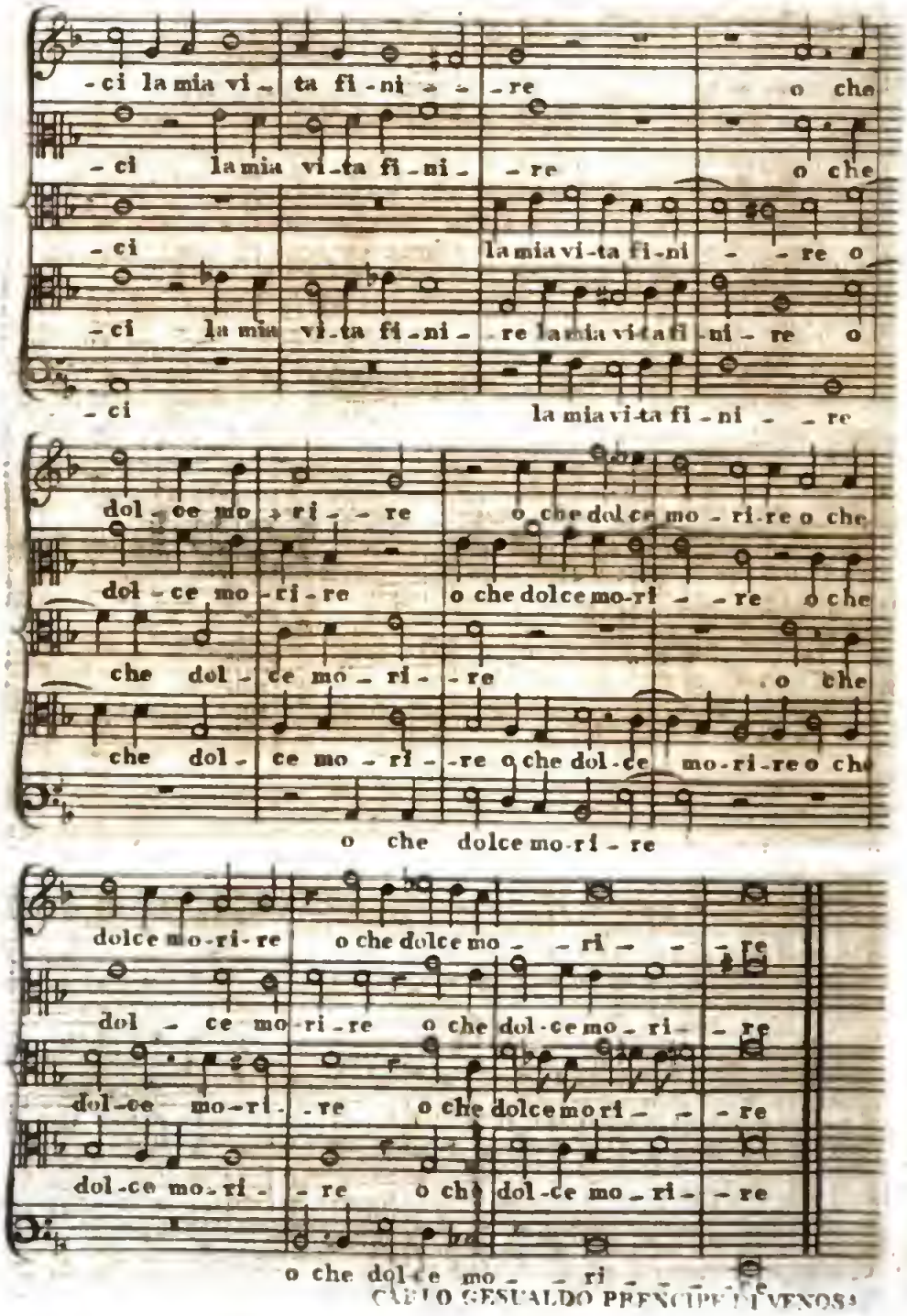

co-re per voi conuien ch'impa-ri non
-re per voi conuien ch'impa-ri non ſente il
co-re per voi conuien ch'impa-ri come un'alma ra-pi - - ta
co-re per voi conuien ch'impa-ri
-re per voi conuien ch'impa-ri come un'alma ra-pi -
ſente il duol di mor - te non ſente il duol di mor - te come un'al ma ra-
duol di mor - te come un'al ma ra pi - - - ta
come un al mara-pi - ta non ſente il duol di mor - - te come un'
come un'al ma ra-pi - ta non ſente il duol di moi
- ta come nu'al mara-pi - ta non ſente il duol di mor - - te
-pi - ta come un'alma ra-pi - - ta non ſente il
come un'alma ra-pi - - ta non ſente il duol di morte
alma ra-pi - - - - ta non ſente il duol di mor -
- te come un' alma ra-pi - ta non ſente il duol di mor -
come un'alma ra-pi - ta non ſente il duol di


duol di mort-te e pur fi mo -
e pur fi mo - re e pur fi mo -
te e pur fi mo - re e pure pur - fi mo -
te di mor-te e pur fi mo - re e pur fi mo -
mor - te e pur fi mo - re e pur fi mo -
- re conuien ch'im-pa-ri non
- re per voi conuien ch'im-pa-ri non sente il
- re per voi conuien ch'im-pa-ri
- re per voi conuien ch'im-pa-ri come un'alma ra pi - - ta
- re per voi conuien ch'im-pa-ri come un'al-ma ra pi -
sente il duol di mor - te non sente il duol di mor -
duol di mor - te come un'al-ma ra
come un' al-ma ra - - pi - ta
come un'al-ma ra-pi - ta non sente il duol di mor - te
ta come un'al-ma ra-pi - ta non sente il


non sente il duol di mor
pi ta non sente il duol di mor
come un'alma ra pi ta non sente il duol di mor
non sente il duol di mor te di mor
duol di mor te
e pur si mo re
te e pur si mo re e pur si mo re
te e pur si mo re e pur si mo re
te e pur si mo re e pur si mo re
e pur si mo re e pur si mo re
Parte
per che sempre io vi
per che
Quanto hà di dolce a mo re
Quanto hà di dolce a mo re
Quanto hà di dolce a mo re


ba - - ci perche sempre io ci ba - ci o dol-cif-si-me
sempre io vi ba ci sempre io vi ba - ci o dol-cif-si-me
perche sempre io vi ba - ci sempre io vi ba - - - ci o dol-cif-si-me
per che sempre io vi ba ci o dol-cif-si-me
per - che sempre io vi ba - ci o dol-cif-si-me
ro-se quanto hà di dolce a-mo
ro-se in voi tutto ri-po-se quanto hà di dolce a
ro-se in voi tutto ri-po-se quanto hà di dolce a
ro-se in voi tutto ri-po-se
ro-se
re per-che
-mo - re per - che sem
- mo - re perche sempre io vi ba - ci per - che
perche sempre io vi ba - - - ci sempre io vi ba - ci
per-che sempre io vi ba ci perche sempre io vi


ſempre io vi ba - - ci o dol-cif-ſi-me ro-ſe
preiovi ba - - ci o dol-cif-ſi-me ro-ſe
ſempre io vi ba - - ci o dol-cif-ſi - me ro-ſe in voi
ſempre io vi ba-ci o dol-cif-ſi-me ro-ſe in voi in
ba - - ci o dol-cif-ſi-me ro-ſe in voi
in voi tut-to ri - po - ſe
in voi tut - tò ri-po - - ſe
tut - to ri - po - ſe in voi in voi tuttò ri-po-ſe
voi tutto ri-po - - - ſe in voi tut-tó ri - po -ſe
tut - tó ri - po - - ſe
deh deh s'io poteſ - ſi ài voſtri dol-ci ba -
deh deh s'io poteſſi ài voſtri dolci ba-ci ài voſtri dol-ci ba -
deh deh s'io poteſſi ài voſtri dolci ba-ci ài voſtri dol-ci ba -
deh deh s'io poteſſi ài voſtri dolci ba-ci ài voſtri dol-ci ba -
deh deh s'io poteſſi ài voſtri dolci ba-ci ài voſtri dol-ci ba -



CARLO GESUALDO PRENCIPE DI VENOSA

And page 601 of the ſame tome of the Muſurgia he recommends the nineteenth madrigal of the third book, 'Dolciſſimo ſoſpiri,' as an example of ſorrow.

Again, the ſame author, page 608 of the ſame tome of the Muſurgia, recommends the twenty-ſecond madrigal of the ſixth book, 'Già 'pianſi nel dolore,' as an example of joy and exultation.

The diſtinguiſhing excellencies of the compoſitions of this admirable author are, fine contrivance, original harmony, and the ſweeteſt modulation conceivable; and theſe he poſſeſſed in ſo eminent a degree, that one of the fineſt muſicians that theſe later times have known, Mr. Geminiani, has been often heard to declare that he laid the foundation of his ſtudies in the works of the Prencipe di Venoſa.

CHAP. IV.

THE prince of Venoſa is not the only perſon of rank who has diſtinguiſhed himſelf by his ſkill in muſic. Kircher mentions an earl of Somerſet as the inventor of a certain kind of Chelys or viol of eight chords, which contained all the ſecrets of muſic in an eminent degree, and raviſhed every hearer with admiration. Muſurg. tom. I. pag. 486 *. And Walther ſays of Maurice, landgrave of Heſſe Caſſel, that he was an excellent compoſer of muſic. Peacham ſpeaks to the ſame purpoſe, and gives the following account of him.

* We know of no earl of Somerſet to whom the invention of any ſuch muſical inſtrument may be aſcribed. Edward Somerſet marquis of Worceſter, the friend and favourite of king Charles I. was remarkable for his inventive faculty, which he endeavoured to manifeſt in a little book entitled 'A century of the names and ſcantlings of ſuch inventions as at preſent 'I can call to mind to have tried and perfected [my former notes being loſt];' firſt printed in 1663, and ſince among the Harleian tracts. Mr. Walpole has given an account of the contents of this book, not more humorous than juſt, in the following words: 'It is a 'very ſmall piece, containing a dedication to Charles the Second, another to both houſes of 'parliament, in which he affirms having, in the preſence of Charles the Firſt, performed 'many of the feats mentioned in his book; a table of contents, and the work itſelf, which 'is but a table of contents neither, being a liſt of an hundred projects, moſt of them im'poſſibilities, but all of which he affirms having diſcovered the art of performing: ſome 'of the eaſieſt ſeem to be, how to write with a ſingle line; with a point; how to uſe all 'the ſenſes indifferently for each other, as, to talk by colours, and to read by the taſte; to 'make an unſinkable ſhip; how to do and to prevent the ſame thing; how to ſail againſt 'wind and tide; how to form an univerſal character; how to converſe by jangling bells 'out of tune; how to take towns or prevent their being taken; how to write in the dark; 'how to cheat with dice; and, in ſhort, how to fly. Of all theſe wonderful inventions 'the laſt but one ſeems the only one of which his lordſhip has left the ſecret.' Catalogue of Royal and Noble Authors, vol. I. pag. 242.

'Above

'Above others who carryeth away the palme for excellency, not 'onely in muſicke, but in whatſoever is to be wiſhed in a brave 'prince, is the yet living MAURICE, LANDGRAVE OF HESSEN, of 'whoſe owne compoſition I have ſeene eight or ten ſeverall ſetts of 'motets and ſolemne muſicke, ſet purpoſely for his owne chappell *, 'where, for the great honour of ſome feſtivall, and many times for 'his recreation onely, he is his owne organiſt. Beſides he readily 'ſpeaketh ten or twelve ſeverall languages; he is ſo univerſall a ſchol-'ler, that comming, as he doth often, to his univerſity of Mar-'purge, what queſtions ſoever he meeteth with ſet up, as the man-'ner is in the Germane and our univerſities, hee will ex tempore 'diſpute an houre or two (even in bootes and ſpurres) upon them 'with their beſt profeſſors. I paſſe over his rare ſkill in chirurgery, 'he being generally accounted the beſt bone-ſetter in the country. 'Who have ſeene his eſtate, his hoſpitality, his rich furniſhed armory, 'his brave ſtable of great horſes, his curteſie to all ſtrangers, being 'men of quality and good parts, let them ſpeake the reſt †.' But to be more particular as to his ſkill in muſic. Valentine Guckius began a work intitled 'Opera metrici ſacri ſanctorum, Dominicalium et 'feriarum,' but never finiſhed it; this work was completed and publiſhed by Maurice, landgrave of Heſſe, above-mentioned.

GIOVANNI CROCE, of Venice, flouriſhed at this time. He was chapel-maſter of St. Mark's, and very probably the immediate ſucceſſor of Zarlino. Zacconi, in his 'Prattica di muſica,' publiſhed in 1596, ſtyles him vice-maſter of the chapel of St. Mark; from whence it is pretty certain that he muſt at firſt have been the ſubſtitute of Zarlino in that office. Morley commends him highly; and Peacham ſays

* Theſe had been procured by Douland when he was abroad, and were ſhewn by him to Peacham at ſundry times. Peacham's Emblems, pag. 101, in not.

† Compl. Gent. edit. 1634, pag. 99. It ſeems that formerly the character of this prince was well known, and his reputation very high in England, for till within theſe few years his head was the ſign of a reputable public-houſe on the north ſide of the high eaſtern road leading to Mile-end from London; it repreſented a general in armour, and was underwrote Grave, i. e. Landgrave, Maurice; and upon repainting the ſign, by corruption, Morris.

From this circumſtance it ſhould ſeem that he was a favourite with the Engliſh, who, though they might be ſtrangers to his endowments, might eſteem him for his firm attachment to the proteſtant religion, for the preſervation whereof he formed a league in 1603, which produced a union of the proteſtant powers; but being over-powered by count Tilly in 1626, he was compelled to ſurrender his eſtates to his ſon William, and ſpend his days in retirement. He died in 1632, and is not leſs celebrated for his learning and piety, than for his many and various accompliſhments. Heyl. Coſm. 419.

that

that for a full, lofty, and ſprightly vein, he was ſecond to none; he adds, that while he lived he was one of the moſt free and brave companions in the world. Nevertheleſs his compoſitions are all of a devout and ſerious kind, and of theſe his Penitential Pſalms, which have been printed with Engliſh words, are the beſt.

SETHUS CALVISIUS, the ſon of a poor peaſant named Jacob Kalwitz, of Gorſchleb near Sachſenburg in Thuringia, was born on the twenty-firſt day of February, in the year 1556. He received the rudiments of learning in the public ſchool of Franckenhauſen, but, after three years ſtay, was removed to Magdeburg, from whence he was ſent to the univerſity of Leipſic, having no other means of ſupport there than the contributions of ſome perſons whom he had made his friends. His purſuits in learning were various, for he is not more celebrated as a muſician than a chronologer; but it is in the firſt capacity that he is here ſpoken of; and indeed he was deemed ſo able a proficient in muſic, that very early in his life he had the direction of the choir in the univerſity church, and ſoon after became preceptor in muſic in the Schul-Pforte, or principal ſchool in Upper Saxony; ten years after which he became chanter in the church of St. Thomas in the city of Leipſic, and fellow of the college there, in which ſtations he died on the twenty-third day of November, in the year 1617, or, as ſome write, 1615. The greatneſs of his reputation procured him many invitations to ſettle in foreign univerſities, but he declined them all. His muſical writings are, 'Melopeiam, ſeu melodiæ condendæ ratio-'nem, quam vulgò muſicam poeticam vocant,' printed at Erfurth in 1595, as Lipenius places it, or, according to others, in 1602. In 1611 he publiſhed his Opuſcula Muſica, and in the year after, his Compendium Muſicum, a book for the inſtruction of beginners; but a method of ſolmiſation by the ſeven ſyllables BO, CE, DI, GA, LO, MA, NI, having then lately been introduced, which he ſeemed greatly to approve, he republiſhed it in the ſame year, with the title of 'Mu-'ſicæ artis præcepta nova & facillima, &c.' He alſo publiſhed 'Exercitationes muſicas,' in number three. In 1615 he compoſed the hundred and fiftieth Pſalm in twelve parts, for three choirs, on the nuptials of Caſpar Anckelman, a merchant of Hamburg, and cauſed it to be printed in folio at Leipſic.

Of the Exercitationes, the firſt is on the modes of the ancients, and contains a catalogue of compoſitions by the old German, Flemiſh, and Italian maſters in thoſe ſeveral modes.

The

The ſecond of the Exercitationes is intitled 'De Initio et Progreſſu 'muſices, et aliis quibuſdam ad eam rem ſpectantibus.' This appears to be the ſubſtance of lectures red by the author in the public ſchool at Leipſic, and is a very learned, ingenious, and entertaining compoſition. In it he takes notice of that invention of an anonymous Dutch muſician for avoiding the mutations, by giving to the ſeptenary the ſyllables BO, CE, DI, GA, LO, MA, NI, which, as has been mentioned in a preceding note, Kepler has taken notice of and reprehended. The two firſt parts of the Exercitationes were printed at Leipſic in 1600.

Calviſius in this diſcourſe inclines to the opinion that polyphonous muſic was unknown to the ancient Greeks; and for fixing the era of its invention, obſerves that Bede makes uſe of the terms Concentus, Diſcantus, Organis, from which it is to be inferred that he was not able to carry it higher than the beginning of the eighth century, about which time Bede wrote.

The laſt of the Exercitationes, printed at Leipſic in 1611, contains a refutation of certain opinions of Hippolytus Hubmeier, poet-laureat to the emperor, and a public teacher at Gottingen, who it ſeems had written on muſic.

Our countryman Butler cites Calviſius in almoſt every page of his Principles of Muſic; and in one place in particular uſes theſe words: 'Sethus Calviſius, that ſingular muſician to whom the ſtudents of 'this abſtruſe and myſterious faculty are more beholden than to all 'that have ever written thereon.' His chronological writings are greatly eſteemed; in them he had the good fortune to pleaſe Joſeph Scaliger, who has given him great commendations: he wrote againſt the Gregorian calendar a work intitled 'Elenchus Calendarii Grego-'riani, et duplex Calendarii melioris formula,' publiſhed at Frankfort in 1612, and laſtly, Chronologia, printed at the ſame place in 1629.

GIOVANNI MARIA ARTUSI, an eccleſiaſtic of Bologna, of whom mention has already been made in the courſe of this work, was the author of an excellent treatiſe intitled 'L'Arte del Contraponto Ri-'dotta in Tavole,' publiſhed in 1586, of which an account has herein before been given, and alſo of a diſcourſe which he intitles 'L'Artuſi, ouero delle Imperfettioni della moderna Muſica, Ragiona-'menti dui,' printed at Venice in the year 1600.

The latter of theſe two treatiſes is a dialogue, which the author introduces with the following relation;

'Upon

'Upon the arrival of Margaret queen of Auſtria at Ferrara, in '1598, with a noble train, to celebrate a double marriage between 'herſelf and Philip III. of Spain, and between the archduke Al-'bert and the infanta Iſabella the king's ſiſter; ſoon after the nup-'tials they viſited the monaſtery of St. Vito, where, for the enter-'tainment of their royal gueſts, the nuns performed a concert, in 'which were heard cornets, trumpets, violins, baſtard viols, double 'harps, lutes, flutes, harpſichords, and voices at the ſame time, with 'ſuch ſweetneſs of harmony, that the place ſeemed to be the mount 'of Parnaſſus, or Paradiſe itſelf.'

On this occaſion two of the auditors, who happened to meet there, and were greatly pleaſed with the performance, enter into a converſation on the ſubject of muſic in general. It is needleſs to follow the interlocutors through the whole of the dialogue, but it may be taken for granted that, notwithſtanding the form it bears, it contains the ſentiments of Artuſi himſelf, who, after delivering ſome very obvious rules for the ordering of a muſical performance, whether vocal or inſtrumental, ſuch as the choice of place, of inſtruments, of voices, and, laſtly, of the compoſitions themſelves, declares himſelf to the following purpoſe: and ſpeaking firſt of the Cornet, he ſays that the tone of that inſtrument depends greatly upon the manner of tonguing it, concerning which practice he delivers many precepts which at this time it would be of very little uſe to enumerate.

The cornet is an inſtrument now but little known, it having above a century ago given place to the hautboy; Artuſi ſeems to have held it in high eſtimation; his ſentiments of it will be beſt delivered in his own words, which are theſe:

'To give the beſt tone, the performer on the cornet ſhould endea-'vour to imitate the human voice; for no other inſtrument is ſo diffi-'cult to attain to excellence on as this: the trumpet is ſounded by 'the breath alone; the lute by the motion of the hands; the harp-'ſichord and the harp may be attained by long practice; but the cor-'net requires the knowledge of the different methods of tonguing, 'and the changes to be made therein according to the quality of the 'ſeveral notes; a proper opening of the lips, joined to a ready fin-'ger attained by long habit; all theſe excellencies were poſſeſſed by 'Girolamo da Udine of Venice, and other eminent performers on 'that inſtrument who flouriſhed formerly in Italy.'

In his obſervations on other inſtruments he ſpeaks to this purpoſe: the different conſtruction of inſtruments will occaſion a diverſity in their ſounds; firſt, in reſpect of the matter of which they are formed; ſecondly, of the chords of ſome, and the pipes of others; and, thirdly, to ſpeak of ſtringed inſtruments only, by reaſon of the manner in which the chords are ſtruck. Under theſe ſeveral heads he makes the following remarks, viz. that the lute being a larger inſtrument than the guittar, the ſound thereof is more diffuſed; as a proof whereof he ſays, that a ſtring of the one being put on the other, will produce a change of tone derived from the effect of the different inſtrument; and that for the ſame reaſon, a gut ſtring being put upon a harpſichord, the ſound thereof is loſt, or ſcarce heard. Farther, that a ſilver ſtring will produce a ſound more or leſs ſweet, according to the quality and degree of the alloy with which the metal is attempered; and that if a ſtring of Spaniſh gold, the alloy of which is harder than that of the Venetian, be put on a guittar, it will render a ſweet, but a ſtring of pure gold or ſilver an unpleaſing ſound. As to pipes, he ſays there can be no doubt but that leaden ones have a ſweeter tone than thoſe of tin or any harder metal. And as to the percuſſion of chords, he ſays that if a chord of metal or gut be ſtruck with the finger, it muſt produce a ſweeter ſound than if ſtruck by any thing elſe. Theſe obſervations demonſtrate the imperfections of inſtruments, though in general they are but little attended to.

Farther, the different tuning or temperature of inſtruments is ſuch, that oftentimes one interval is ſounded for another; and frequently in the diatonic genus one performer will obſerve the ſyntonous diviſion of Ptolemy, another that of Ariſtoxenus: and this alſo, ſays this author, is an evidence of the imperfection inſiſted on.

He cites from Ptolemy a paſſage, wherein it is aſſerted that in wind-inſtruments no certainty of ſound can be depended on; and another from Ariſtoxenus to the ſame purpoſe, but more general, as applying to all inſtruments whatſoever.

From hence he takes occaſion to conſider the inſtruments of the moderns, and the temperaments of each ſpecies or claſs; the firſt he makes to conſiſt of ſuch as are tempered with the tones equal and the ſemitones unequal, as the organ, harpſichord, ſpinnet, monochord, and double harp. The inſtruments of the ſecond claſs, under which he ranks ſuch as are altered or attempered occaſionally, are the human

human voice, trombone, trumpet, rebec, cornet, flute, and dulzain *. In the third claſs, conſiſting of inſtruments in which both the tones and ſemitones are equally divided, are placed the lute, viol, baſtard viol, guittar, and lyre.

From this arrangement of inſtruments, and a comparative view of the temperaments proper to each, Artuſi draws a concluſion, which, if not too refined, appears to be very judicious, namely, that in muſic in conſonance the inſtruments of the firſt and third claſs ought never to be conjoined.

In the courſe of the dialogue Artuſi puts into the mouth of one of the interlocutors this queſtion, 'Had the ancients muſic in conſo-'nance, or not? To this the anſwer is, 'I deny that the ancients 'had the knowledge of all thoſe conſonances that we make uſe of, as 'clearly may be red in Ariſtoxenus, lib. I. in Ptolemy, lib. I. cap. x. 'and in Euclid, who ſays, "Sunt conſone diateſſaron, diapente, dia-"paſon et ſimilia; diſſona autem ſunt eaque minora, quam diateſſaron, "ut dieſis. Semitonium, tonus, ſeſquitonus, et ditonus." From theſe 'authorities it muſt be believed that the ancients had not the imperfect 'conſonances, the thirds, and ſixths; or if they had any knowledge 'of them, they never uſed them, but reputed them diſcords.

And touching the comparative excellence of the ancient and modern muſic, Artuſi delivers his ſentiments to this purpoſe.

'The muſic of the ancients being more ſimple, cauſed a greater 'impreſſion on the mind than can be effected by that of the moderns; 'which conſiſting in a variety of parts, whereof ſome are grave 'and others acute; ſome proceeding by a ſlow, others by a quick 'motion, divides the attention, and keeps the mind in ſuſpence:

* The Dulzain, otherwiſe called the Dulcino, is a wind-inſtrument, uſed as a tenor to the hautboy. Broſſard calls it the Quart Fagotto; and adds, that it is a ſmall baſſoon. That it is a kind of hautboy appears from a paſſage in Don Quixote. In the adventure of the puppet-ſhew, the boy who is the interpreter, deſires the ſpectators to attend to the ſound of the bells which rang in the ſteeples in the moſques of Sanſuenna to ſpread the alarm of Meliſendra's flight. Peter, the maſter of the ſhew, is all the while behind ringing the bells, upon which Don Quixote calls out, 'Maſter Peter you are very much miſtaken in 'this buſineſs of the bells; for you are to know that among the Moors there are no bells, 'and that inſtead of them they make uſe of kettle-drums, and a kind of Dulzayns, like 'our Chirimias.' CHIRIMIA in the Spaniſh dictionaries is interpreted by the Latin Tibicen, inis; and Chirimias is by Jarvis properly enough tranſlated Waits, that is ſay hautboys; though, by a miſtake ariſing from his want of ſkill in muſic, he has rendered the word Dulzàynas, Dulcimers.

'ſo that although it may be ſaid that the muſic of the moderns con-
'ſiſts in a richer and fuller harmony than that of the ancients, it is
'inferior to it in reſpect of the melody, and its power over the human
'mind.'

In the courſe of his dialogue Artuſi takes occaſion to celebrate Cypriano De Rore, whom he ſtyles a ſkilful compoſer, and the firſt that accommodated judiciouſly words to muſic, a practice which before his time was but very little underſtood by muſicians.

Towards the end of the firſt of the Ragionamenti is a madrigal for two voices of Adriano Willaert, copied, as Artuſi teſtifies, from the writing of the author himſelf, and cloſing with the interval of a ſeventh, though to appearance the cadence is in the diapaſon.

To this madrigal is ſubjoined a letter printed from the original manuſcript of Giovanni Spataro of Bologna, dated 9 September, 1524, purporting to be a criticiſm on it, wherein the author, after many honourable expreſſions in commendation of Meſſer Adriano and his works, cenſures him for having, by an unwarrantable kind of ſophiſtry, made the madrigal in queſtion, by the uſe of the flat ſignature, to appear different from what it really is.

Spataro's letter is replete with muſical erudition. Artuſi ſays that it came from a good ſchool, and that the author was a moſt acute muſician. It is followed by reflections of Artuſi on what he calls Muſica finta, in Latin Muſica ficta, or feigned muſic, that is to ſay, that kind of muſic in which a change of the intervals is effected in various inſtances, by the uſe or application of the flat ſignature: Artuſi ſeems to be no friend to this practice, and cenſures the multiplication of the tranſpoſed keys beyond certain limits.

He then proceeds to relate the diſpute between Nicola Vicentino and Vincentio Luſitano in 1551. The latter maintaining that the then modern ſcale was purely diatonic, and the other aſſerting that the ſame conſiſted of a mixture of the chromatic and enarmonic genera; Artuſi ſeems not to have attended to the conceſſions made by Vincentio Luſitano, which are ſo much the more worthy of note, as they were made after a determination in his favour, and nevertheleſs adopts his firſt opinion, and accordingly approves of the ſentence againſt Vicentino by the judges in the controverſy, Bartolomeo Eſgobedo, and Ghiſilino D'Ancherts.

CHAP.

CHAP. V.

IN the ſecond of the Ragionamenti are contained the cenſures of Artuſi on a madrigal in five parts by an anonymous author, which, though it had been much applauded by the vulgar, is by him ſhewn to be very faulty.

Speaking of the ancient modes, and of the deſignation of each of them by Euclid and Ptolemy, he remarks that theſe two writers differ in the order of the modes, though they agree both in the number and conſtruction of them; for that in thoſe of Ptolemy the tones and ſemitones in the aſcending, ſucceed in the ſame order as thoſe of Euclid do in the deſcending ſeries.

Notwithſtanding the ſeveral eſſays towards a temperature which are to be met with in the writings of Artuſi, it is clear that he was not of the Ariſtoxenean ſect of muſicians; for of Ariſtoxenus himſelf he ſays that he is 'una diſcordante diſcordia,' and that among his followers there is infinite confuſion.

He ſays that all the moderns are at variance with reſpect to the number, the order, and ſituation of the modes; and that neither Odo, Guido Aretinus, nor Jacobus Faber Stapulenſis, ſeem to have underſtood the meaning of Boetius, which he aſcribes to the many errors in the manuſcript copies.

Artuſi ſeems to agree with Glareanus in making the modes to be twelve in number, but he differs from him in his deſignation of them. By what artifice the modes are made to exceed the ſpecies of diapaſon has already been mentioned; and, as to the difference between the modes of Glareanus and Artuſi, the ſubject is ſo unintereſting, that it merits very little attention at this day.

Towards the cloſe of this treatiſe Artuſi obſerves that every cantilena is mixed and compoſed of two modes, that is to ſay, the authentic and the plagal reſpectively in each of the ſeveral ſpecies of diapaſon; and that a cantilena, by being made to ſing both backward and forward, may conſiſt of four modes; and of this he gives an example in that enigmatical madrigal compoſed by Coſtanzo Porta, inſerted vol. II. book I. chap. viii. of this work, ſaying that it is a fine and new invention.

In the year 1603 Artuſi publiſhed a ſecond part of this work, the occaſion whereof is related in the preface, and is as follows: 'One

'Fran-

'Francesco Patricio, in the year 1586, had written a treatise intitled "Della poetica deca historiale, deca disputata," wherein discoursing 'of music and poetry, he takes occasion to speak of the genera of the 'ancients, but in a way that in the opinion of some was liable to 'exception.'

This book was severely censured by Hercole Bottrigaro in a discourse intitled 'Il Patricio, overo de tetracordi armonici di Aristosseno, 'parere e vera demostratione dell' Illustre Signor Cavaliere Hercole 'Bottrigaro.' In Bologna, 1593, in quarto; and Patricio's book coming also to the hands of Annibale Meloni, a musician of Bologna*, he too published remarks on it intitled 'Il Desiderio di Alemanno Be-'nelli,' a name formed by the transposition of the letters of the name Annibale Meloni; in it are some reflections, rather on the doctrines than the character of Francesco Patricio, wherefore he being dead, Artusi undertook to vindicate him from the calumnies of the one and the insinuations of the other of these his adversaries.

The conduct of Artusi in the management of this controversy is somewhat singular; for although the second part of the treatise Delle Imperfettioni, and more especially the Considerationi Musicali, printed at the end of it, are a defence of Patricio, and an examen of Bottrigaro's book, Il Patricio, in which many errors contained in are it pointed out, and most strongly marked; yet to this very fame Bottrigaro, the adversary of Patricio, and the aggressor in the dispute, does Artusi dedicate his book, and that in terms so equivocal, that it is not easy to discover that he means at once to flatter and revile him. In order to do this consistently, he very artfully affects to consider Bottrigaro's book Il Patricio as the work of an anonymous writer, calling him 'l'Auttor del parere;' and sticks not to say that in calumniating Patricio he does but bark at the moon.

Artusi's book, besides that it is a defence of Francesco Patricio, contains also an enquiry into the principles of some modern innovators in music: of these, one named Ottavio Ottusi, conceiving that the censures of Artusi were meant to reach himself, wrote a letter to Artusi, wherein he advances the following absurd positions, viz. that the discord of the seventh is sweeter to the ear than the octave; that

* Annibale Meloni was a man of considerable learning. Artusi, in the preface to his second part of the treatise Delle Imperfettioni, mentions a certain demonstration of some of the problems of Aristotle, and other works of his writing. For his profession we are to seek, though Bottrigaro styles him 'Molto Mag. M. Annibale Melone Decano de Musica ordi-'narii Illustriss. Signoria di Bologna.'

the

the ſeventh may move up to the octave, and the fourth into the fifth; the third into the fourth, and the fifth into either of the ſixths. This letter produced a controverſy, which clearly appears to have terminated in favour of Artuſi.

To this ſecond part of the treatiſe 'Delle Imperfettioni della mo-'derna muſica,' are added 'Conſiderationi muſicali;' theſe contain the author's ſentiments of Patricio and his work, as alſo the objections of his opponent. They are delivered with a becoming zeal for the honour of his memory, and in terms, which though they indicate a reſpect for the rank and ſtation in life of Signor Cavaliere Hercole Bottrigaro, ſufficiently ſhew how far he ventured to differ from him in opinion.

Nor did Artuſi reſt the diſpute here: Annibale Meloni it ſeems was his friend; Meloni had ſhewn him his book Il Deſiderio, but Artuſi excuſed himſelf from peruſing it, as not being willing to forward a publication that in the leaſt reflected on the doctrines delivered by Patricio: he nevertheleſs entertained a high opinion of its author, as appears by what he ſays of him in the preface to the ſecond part of his book Delle Imperfettioni, and after its publication, in 1594, ſome remaining copies coming to his hands, he republiſhed it in 1601, with a preface, in which he intimates an opinion then generally prevalent that Bottrigaro was the author of the book; and upon this he takes occaſion to reproach him for arrogating to himſelf the merit of ſo excellent a work, and for not openly and publicly diſclaiming all pretence to the honour of writing it.

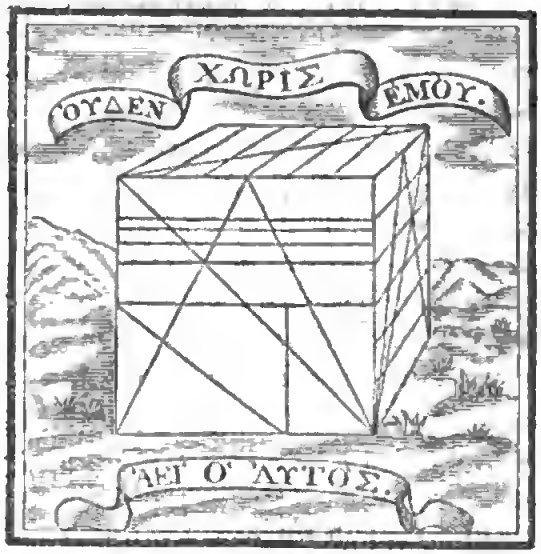
The moderation of Artuſi in his treatment of his adverſary is very remarkable, for he blames him only for ſuffering an opinion to prevail that he was the author of Il Deſiderio; but he might have carried the charge againſt him much farther; for Bottrigaro having gotten poſſeſſion of the manuſcript at a time when Annibale Meloni conſulted him about it, he cauſed a copy to be made of it, and had the effrontery to publiſh it as his own; there is now extant an impreſſion of it with this title 'Il Deſiderio; overo de' concerti di vari 'ſtromenti muſicali, dialogo di muſica di Ercole Bottrigari.' In Bologna per il Bellagamba, 1590, in quarto *.

In the year 1604 Artuſi publiſhed at Bologna a ſmall tract in quarto, intitled 'Impreſa del molto R. M. Gioſeffo Zarlino da Chioggia.'

* N. Haym. Notizia de' libri rari nella lingua Italiana. Lond. 1726, octavo, pag. 269.

It

It ſeems that Zarlino, ſome time before his deceaſe, agreeable to the practice of many learned men in all faculties, had choſen for himſelf a device or impreſs adapted to his profeſſion, and alluding to that method of reaſoning which he had purſued in the courſe of his ſtudies for demonſtrating the harmonical ratios. This impreſs, which probably he might make the ſubject of an intaglio, or otherwiſe aſſume, was a cube, on which were drawn a variety of lines interſecting each other, and forming angles in harmonical ratios, with this motto above, ΟΥΔΕΝ ΧΩΡΙΣ ΕΜΟΥ that is to ſay, 'Nothing without me,' and underneath this, ΑΕΙ Ο ΑΥΤΟΣ 'Always the ſame.'



The diagrams inſcribed on the three apparent ſides of the above figure are ſuch as Zarlino, in the courſe of his writings, had invented for the purpoſe of demonſtrating the ratios of the conſonances. Artuſi's book is a commentary on the impreſs at large, with a formal declaration of the doctrines referred to by it; but from what has been ſaid of the Helicon of Ptolemy, and the ſubſequent improvement of it, mentioned in the account herein before given of Zarlino and his writings, the general import of theſe diagrams may be eaſily perceived.

The foregoing account of Bottrigaro and Artuſi, and the controverſy between them reſpecting Franceſco Patricio, renders it neceſſary to ſpeak of the treatiſe intitled Il Deſiderio.

As

As to the book intitled Il Deſiderio, it is a curious and entertaining dialogue on the concerts which at the time of writing it were the entertainment of perſons of the firſt rank in the principal cities of Italy, particularly Venice and Ferrara. The interlocutors in it are Gratioſo Deſiderio, who, although the title of the book is taken from his name, ſeems to be a fictitious perſon, and the author himſelf under the name of Alemanno Benelli. In the courſe of the converſation the principles of harmony, as delivered by the Greek and Italian writers, are inveſtigated with great learning and ingenuity, with a view to eſtabliſh a preference of the modern to the ancient muſic. In ſupport of his argument the author recurs to that which is oſtenſibly the ſubject of his book, and ſpeaks firſt of the concerts at Venice; next of thoſe of the Academici Filarmonici at Verona *; and, laſtly, of thoſe performed in the ducal palace at Ferrara, of which he gives a particular deſcription; for after taking notice of the grandeur and elegance of the apartments, and particularly of that ſplendid room in which the concert was accuſtomed to be given, he relates that the duke had in his ſervice a great number of ſingers with fine voices, and excellent performers on various inſtruments, as well foreigners as Italians; and that the inſtruments made uſe of in concert were the cornet, trumpet, dulzain, flutes of various kinds, the viol, rebec, lute, cittern, harp, and harpſichord, and theſe to a conſiderable number.

After this general account of the inſtruments, the author mentions certain others which himſelf ſaw at the palace of the duke, and were there preſerved, ſome for their antiquity, and others in reſpect of the ſingularity of their conſtruction; among theſe he takes notice

* The Accademia degli Filarmonici was inſtituted firſt at Vicenza. The time when cannot be preciſely aſcertained; but appears by an inſtrument of a public notary, yet extant, that ſo early as the year 1565 the Accademia degli Incatenati was incorporated with it, after which the members, upon their joint application to the magiſtracy of Verona, obtained a grant of a piece of ground, whereon a ſumptuous edifice was erected; to this the nobility and gentry of the city were uſed to reſort once a week, and entertain themſelves with muſic: about the year 1732 a theatre was added to the great hall for the performance of operas. Walth. Lex. pag. 4.

The academy above-mentioned is ſuppoſed to be the moſt ancient of the kind of any in Italy, but ſince the inſtitution of it others have been eſtabliſhed, which, as they will be occaſionally ſpoken of hereafter, it may not be improper to give an account of here. And firſt it is to be noted that in the year 1622 a ſociety was eſtabliſhed at Bologna by Girolamo Giacobbi, called the Accademia de' Filomuſi; the ſymbol of this fraternity was a little hill with reeds or canes growing on it, the motto 'Vocis dulcedine captant' In 1633 another was inſtituted in the ſame city by Domenico Burnetti and Franceſco Bertacchi, called the Accademia de' Muſici Filachiſi, having for its ſymbol a pair of kettle-drums, and for a motto 'Orbem demulcet attactu.' One of the two is yet ſubſiſting, but it is uncertain which. Ibid.

of a curious organ, formed to the reſemblance of a ſcrew, with pipes of box-wood all of one piece, like a flute; and a harpſichord invented by Don Nicola Vicentino ſurnamed Arcimuſico, comprehending in the diviſion of it the three harmonic genera. He adds that the multitude of chords in this aſtoniſhing inſtrument rendered it very difficult to tune, and more ſo to play; and that for this latter reaſon the moſt ſkilful performers would ſeldom care to meddle with it: nevertheleſs, he adds, that Luzzaſco, the chief organiſt of his highneſs, who it is ſuppoſed muſt have underſtood and been familiar with the inſtrument, was able to play on it with wonderful ſkill. He ſays that this inſtrument by way of pre-eminence was called the Archicembalo; and that after the model of it two organs were built, the one at Rome, by the order of the Cardinal of Ferrara, and the other at Milan, under the direction of the inventor Don Nicola, in or about the year 1575, who died of the plague ſoon after it was finiſhed.

The author relates that the duke of Ferrara had many Italian and foreign muſicians retained in his ſervice; and a very large collection of muſical compoſitions, in print and in manuſcript, and a great number of ſervants, whoſe employment it was to keep the books and inſtruments in order, and to tune the latter. The principal director of the muſical performances was [Ippolito] Fiorino, maeſtro di cappella to his highneſs the duke.

Whenever a concert was to be performed at the duke's palace, circular letters were iſſued, requiring the attendance of the ſeveral performers, who were only ſuch as had been previouſly approved of by the duke and Luzzaſco; and after repeated rehearſals, was exhibited that muſical entertainment, which, for order, exactneſs, and harmony, could not be equalled by any of the like kind in the world.

Meloni ſays that of the vocal muſic uſually performed in this and other concerts in Italy, the canzones of the Flemiſh and French compoſers were ſome of the beſt. He ſpeaks of a cuſtom in Bologna, though it is common in moſt cities of Italy, Spain, and Portugal, viz. that of ſerenading or entertaining ladies and great perſonages with ambulatory concerts under their windows, and in the night; and, laſtly, he celebrates for their ſkill in muſic, and exquiſite performance on ſundry inſtruments, the ladies of the ducheſs of Ferrara, and the nuns of St. Vito *, whom he reſembles to the Graces.

* Theſe nuns are celebrated for their ſkill in muſic by Artuſi, in the beginning of his diſcourſe 'Delle Imperfettioni della moderna muſica.'

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CHAP. VI.

SCIPIO CERRETUS MUSICUS PARTENOPEUS

ÆTATIS SUÆ LV

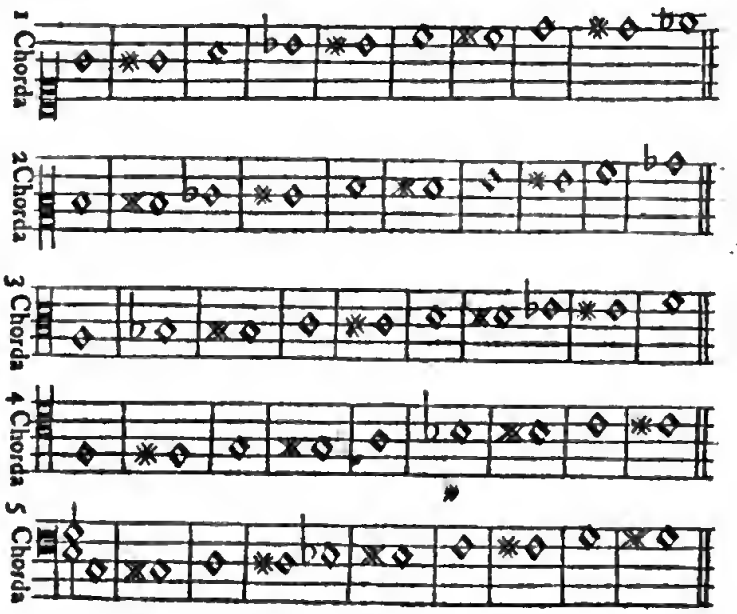
MDCI.

SCIPIONE CERRETO, a Neapolitan, was the author of a treatiſe intitled 'Della prattica muſica vocale, et ſtrumentale,' quarto, 1601. This, though it appears to be an elaborate work, and promiſes great

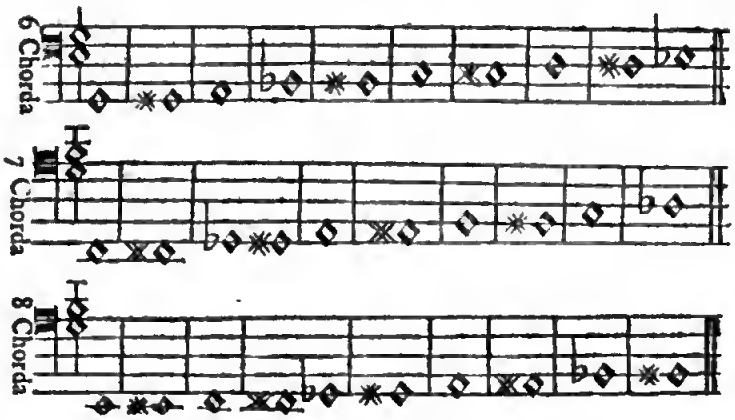
inſtruction to ſuch as delight in muſic, contains little more reſpecting the ſcience than is to be found in Boetius, Franchinus, Zarlino, Zaccone, and other of the Italian writers. It appears by this author that in his time inſtrumental muſic was arrived at great perfection in Italy, and more particularly at Naples, for he gives a copious liſt of compoſers and excellent performers on the lute, the organ, the viol, the guittar, the trumpet, and the harp, who flouriſhed in his time, and were either natives of, or reſident in that city.

In the eighth chapter of his fourth book the author intimates that he himſelf was a performer on the lute; and, beſides giving directions for the holding and touching it, he explains with great perſpicuity the tablature of the Italians adapted to the lute of eight chords; and firſt, he gives the characters for time, which are no other than thoſe deſcribed by Adrian le Roy, and which have already been exhibited. And after that the tuning as here repreſented:

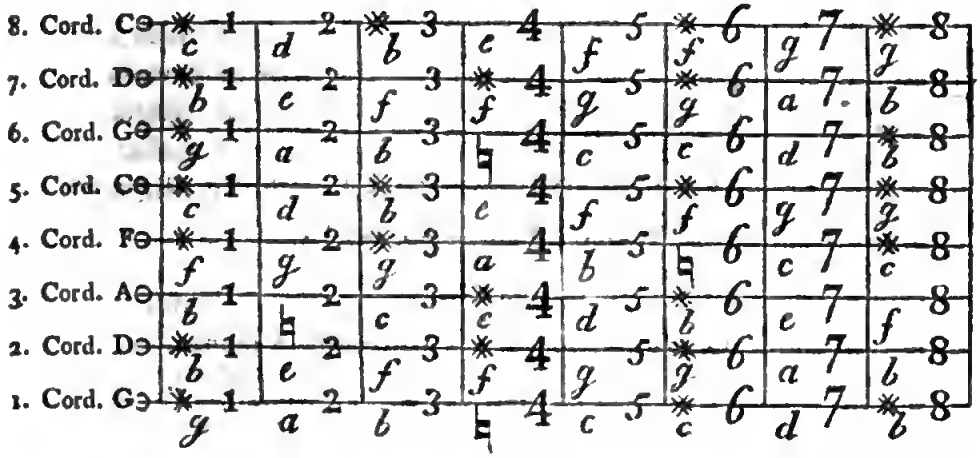
Then follows the ſucceſſion of tones and ſemitones on each of the chords in this order:



And



And after theſe the tablature by figures according to the Italian manner, as here repreſented:



Cap. IX. of the ſame book treats of an inſtrument reſembling a lute of ſeven chords, called by the author Bordelletto alla Taliana; and cap. X. of another of the ſame kind, called the Lira in Gamba, having eleven chords, with their ſeveral tunings, and of the tablature proper to each, in figures.

Cap. XI. treats of the Viola da Gamba, an inſtrument, as the author remarks, proper to accompany the voice in ſinging. It appears that the ancient method of notation for this inſtrument among the Italians was by figures. This kind of notation was practiſed both by the Italians and Spaniards, and differs from the French tablature, which

which is by the letters of the alphabet: who was the inventor of it we are yet to learn; Vincentio Galilei explained and improved it; but, notwithſtanding this, it has long ſince given way to the French, perhaps as being more legible and leſs intricate.

This book of Cerreto abounds with curious particulars relating to muſic, but it has been remarked that the language and ſtyle of it are very indifferent.

Beſides the ſeveral perſons herein before particularly enumerated, there flouriſhed in this century many very eminent maſters, of whom little more is known than their general characters, ariſing either from their compoſitions, or their ſkill and exquiſite performance on the organ: among the former theſe are highly celebrated, Giovanni Cavaccio of Bergamo, maeſtro di cappella di S. Maria Maggiore; Jacques Arcadelt, a Frenchman, a diſciple of Joſquin, and maeſtro di cappella to the Cardinal of Lorrain; Johannes Knefel, a German, maeſtro di cappella to the elector Palatine; Ludovicus Senfelius, born at Zurich, maeſtro di cappella to the elector of Bavaria; Antonio Scandelli, maeſtro di cappella at Dreſden; Gio. Maria Roſſi, of Breſcia; Nicolaus Roſtius, a native of Weimar, and maſter of muſic in the court of the elector Palatine; Gio. Battiſta Pinelli, a Genoeſe by birth, and maeſtro di cappella at Dreſden:

As are alſo theſe,

Agreſta, Agoſtino.
Angelini, Orazio.
Animuccia, Paolo.
Baccuſi, Hippolito.
Baſſani, Orazio.
Bellaſio, Paolo.
Belli, Giulio.
Bellhaver, Vincenzo.
Bertani, Lelio.
Blotagrio, Guglielmo.
Blaſius, Ammon.
Bonhomius, Petrus.
Caſati, Girolamo.
Colombi, Gio. Bernardi.
Comis, Michele.
Converſi, Girolamo.
Corregio, Claudio.
Donati, Baldaſſare.
Duetto, Antonio.
Eremita, Giulio.
Faignient, Noë.
Farino, Franceſco.
Fattorini, Gabriello.
Felis, Stefano.
Ferretti, Giovanni.
Fonteijo, Gio.
Gabrieli, Andrea.
Gaſtoldi, Giacomo.
Handl, Jacobus.
Ingegneri, Marc. Ant.

Laura,

Laura, Dominico.
Leoni, Leon.
Lucatello, Gio. Batt.
Macque, Giov. de
Mancini, Curtio.
Manenti, Giov. Pietro.
Marſolo, Pietro Maria.
Maſorelli, Paolo.
Maſſanio, Tiburtio.
Molinaro, Simone.
Moſcaglia, Giov. Batt.
Moſto, Gio. Batt.
Naſco, Giov.
Nenna, Pomponio.
Nodari, Gio. Paolo.
Nucetus, Flaminius.
Palma, Gio. Vincenzo.
Pace, Antonio.
Peſenti, Benedetto.
Pevernagius, Andreas.
Pizzoni, Giov.
Ponte, Giaches de.
Pordenone, Marc. Ant.
Prætorius, Hieronymus.
Quartiero, Pietro Paolo.
Quagliata, Paolo.
Reggio, Spirito.
Roſſi, Salomon.
Rubiconi, Chryſoſtom.
Ruffo, Vincenzo.
Sabino, Hippolito.
Santini, Marſilio.
Scaletta, Orazio.
Scarabeus, Damianus.
Spongia, Franceſco.
Spontone, Aleſſandro.
Stabile, Annibale.
Turnhout, Giov.
Utendahl, Aleſſandro.
Valcampi, Curtio.
Verdonck, Cornelius.
Veſpa, Geronimo.
Violante, Giov. Franc.
Waelrant, Hubert.
Zoilo, Annibale.

Of organiſts, the following were ſome of the moſt eminent, Gioſeffo Guammi, of Lucca; Ottavio Bariola, organiſt of Milan; and Annibale Patavina, of Venice; Johannes Leo Haſler, of Nuremberg; Jacobus Paix, a native of Augſburg, and organiſt of Lawingen.

Of theſe it is to be obſerved that they were for the moſt part natives of Italy, Germany, and Flanders; for it is ſtrange to ſay, that, excepting England, thoſe were almoſt the only countries in Europe in which muſic may be ſaid to have made any conſiderable progreſs. Doni obſerves that Spain had in the courſe of a century produced only two men of eminence in muſic, namely, Chriſtopher Morales and Franciſcus Salinas; and among the French ſcarce any muſicians of note are mentioned beſides Juſquin de Prez, Jean Mouton, Crequilon and Claude le Jeune*. In England, Tye, Tallis, Bird, Bull,

* Juſquin de Prez is juſtly reckoned among the earlieſt of the French compoſers, but the ſcience of counterpoint had been cultivated to ſome degree before his time; one Guillaume Gueriſon of Longueville, a town in Upper Normandy, was the author of a treatiſe printed

and Dowland were highly eſteemed; and it is confidently aſſerted that in the general opinion they were equal to the beſt muſicians of any country; and the ſame is ſaid of Peter Phillips, an Engliſhman, organiſt to the archduke and ducheſs of Auſtria, Albert and Iſabella, governors of the Netherlands, reſiding at Bruſſels; but of theſe, and other of our countrymen, mention will be made hereafter.

It has been already remarked, that during the laſt half of the ſixteenth century, the madrigal was the ſpecies of vocal compoſition moſt practiſed and encouraged; and as ſinging was the uſual entertainment of the well-bred of both ſexes, and had not then given place to cards and games of chance; the demand for variety was ſo great as to excite an emulation in all that were qualified for it, to excel in this kind of compoſition; and innumerable were the collections of madrigals which about this time were given to the world by their reſpective authors. They were generally publiſhed in an oblong quarto ſize, with both the notes and words printed in a good character on letter-preſs types, and without bars; from ſuch books as theſe it was held a diſgrace for any perſon of rank or education not to be able to ſing *.

In conſequence of this diſpoſition in the public ſuch a profuſion of vocal harmony was poured forth, as ſerved rather to diſtract than oblige the votaries of the ſcience; and it became neceſſary to direct their choice by a judicious ſelection of ſuch compoſitions as were moſt worthy of their regard: to this end one Melchior Borchgrevinck, organiſt to the king of Denmark, publiſhed at Copenhagen, in the year

ed at Paris by Michael Thouloze, with this title, 'Utiliſſime muſicales regule cunctis ſūm-
'opere neceſſarie plani cātus ſīpliſis eōtrapuncti rerū factarū tonorū et artis accentuandi
'tām exēplariter quam practicè.' [The Colophon after the word factarū adds 'ſeu organorum.'] The book bears no date, but from the ſtyle and character of it, it is conjectured to be nearly as ancient as the time of Franchinus.

* Caſtiglione requires of his courtier that he be able to ſing his part at ſight. Bandello in one of his novels ſpeaking of an accompliſhed young man, ſays 'Era il detto Giouine 'molto coſtumato e vertuoſo, & oltra le buone lettere, ſi dilettaua mirabilmente de la mu-'ſica, cantaua bene la ſua parte e ſoura d' ogni ſtrumento.' Novelle del Bandello, part II. Nov. xxv. and in Morley's Introduction the reaſon given by Philomathes for applying to a maſter for inſtruction in muſic is as follows: 'Being at a banket of maſter Sophobulus, 'ſupper being ended, and muſicke bookes, according to the euſtome, being brought to 'the table, the miſtreſſe of the houſe preſented mee with a part, earneſtlie requeſting mee 'to ſing. But when, after manie excuſes, I proteſted unfainedly that I could not, euerie 'one began to wonder. Yea, ſome whiſpered to others, demanding how I was brought 'up. So that for ſhame of mine ignorance, I go now to ſeek out mine olde frinde Maſter. 'Gnorimus to make myſelf his ſcholler.'

1606,

1606, a collection of madrigals for five voices, intitled 'Giardino novo 'belliſſimo de varii fiori muſicali ſcieltiſſimi,' in two parts, the latter whereof is dedicated to our king James I. and about the ſame time four perſons, namely, Pietro Phaleſio, a bookſeller of Antwerp, and Andrea Pevernage, Hubert Waelrant, and Pietro Philippi abovenamed, three excellent muſicians, in a kind of emulation ſeverally publiſhed a collection of madrigals with the following titles, Muſica Divina, Harmonia Celeſte, Symphonia Angelica, Melodia Olympica, with this uniform declaration of their contents in theſe words, 'Nella 'quale ſi contengono i piu eccellenti madrigali che hoggidi ſi 'cantino.' They were printed for Phaleſio, and ſold at his ſhop, the ſign of king David in Antwerp.

Theſe compoſitions were to words of Petrarch, Guarini, Taſſo, Marino, Fulvio Teſti, and other Italian poets; and in the memory of ſuch as underſtood and admired muſic, a favourite madrigal held the place of a popular ſong; among other evidences to this purpoſe, a little poem of Sir Philip Sidney, printed with the ſonnets at the end of his Arcadia, beginning 'Sleep baby mine,' may be reckoned as one, as it is directed to be ſung to the tune of 'Baſciami vita mia,' a fine madrigal of Noë Faignient, printed in the Muſica Divina.

CHAP. VII.

OF Engliſh muſicians, the firſt of note after the reformation of religion, and indeed of muſic itſelf, which had been greatly corrupted by the uſe of intricate meaſures, was JOHN MARBECK, of Windſor, a man to whom church-muſic has greater obligations than the world is ſenſible of; for notwithſtanding the vulgar opinion that Tallis compoſed it, it is certain that the cathedral muſical ſervice of the church of England was originally framed by Marbeck, and that the muſical notes to the Preces, Suffrages, and Reſponſes, as they are at this day ſung in choral ſervice, were of his compoſition.

The hiſtory of this man has intitled him to a place in the Martyrology of the zealous and laborious John Fox, and is as follows:

About the year 1544, a number of perſons at Windſor, who favoured the Reformation, had formed themſelves into a ſociety; among them were Anthony Perſon, a prieſt, Robert Teſtwood, a ſinging-man in the choir of Windſor, a man in great eſtimation for his ſkill

in

in muſic, and whoſe name occurs in Morley's Catalogue of eminent Engliſh muſicians at the end of his Introduction; the above-named John Marbeck, who by a miſtake of biſhop Burnet is alſo called a ſinging-man, but in truth was organiſt of the chapel of St. George at Windſor *, and one Henry Filmer, a tradeſman of the ſame town. Upon intimation given that theſe perſons held frequent meetings, Gardiner biſhop of Wincheſter procured a commiſſion from the king to ſearch ſuſpected houſes in the town for heretical books †; upon which the four perſons above-named were apprehended, and their books ſeized, among which were found ſome papers of notes on the Bible, and a Concordance in Engliſh, in the hand-writing of Marbeck. Upon his examination before the commiſſioners of the ſix articles touching theſe papers, he ſaid, as to the notes, that he red much in order to underſtand the Scriptures; and that whenever he met with any expoſition thereof he extracted it, and noted the name of the author ‡; and as to the Concordance, that being a poor man, he could not afford to buy a copy of the Engliſh Bible, which had then lately been publiſhed with notes by Thomas Matthews; and therefore had ſet himſelf to write one out, and was entered into the book of Joſhua, when a friend of his, one Turner §, knowing his induſtry, ſuggeſted to him the writing of a Concordance in Engliſh, but he told him he knew not what that meant, upon which his friend explained the word to him, and furniſhed him with a Latin Concordance and an Engliſh Bible; and having in his youth learned a little Latin, he, by the help of theſe, and comparing the Engliſh with the Latin, was enabled to draw out a Concordance, which he had brought as far as the letter L. This ſeemed to the commiſſioners who examined him a thing ſo ſtrange that they could not believe it. To convince them Marbeck deſired they would draw out any words under the letter M. and give him the Latin Concordance and Engliſh Bible, and in a day's time he had filled three ſheets of paper with a continuation of his work, as far as the words given would enable him to do ¶. The ingenuity and induſtry of Marbeck were

* Wood ſo deſcribes him, vide Faſti, Oxon. anno 1550; and he is ſo ſtyled at the end of a compoſition of his hereinafter inſerted, taken from a MS. in the hand-writing of John Baldwine, a muſician of Windſor, which was compleated in the year 1591. Nevertheleſs Biſhop Burnet calls him a ſinging-man. Hiſt. Reform. vol. I. pag. 325.

† Acts and Monuments, edit. 1641, vol. II. pag. 546.

‡ Ibid. 550. § Ibid. ¶ Ibid.

much

much applauded, even by his enemies; and it was ſaid by Dr. Oking, one of the commiſſioners who examined him, that he had been better employed than his accuſers. However, neither his ingenuity nor induſtry could prevent his being brought to a trial for hereſy, at the ſame time with the three other perſons his friends and aſſociates: Perſon and Filmer were indicted for irreverent expreſſions concerning the maſs; the charge againſt Marbeck was copying with his own hand an epiſtle of Calvin againſt it, which it ſeems was a crime within the ſtatute of the well-known ſix articles, and they were all four found guilty and condemned to be burnt, which ſentence was executed on all except Marbeck, the next day after the trial *.

Teſtwood had diſcovered an intemperate zeal in diſſuading people from pilgrimages, and had ſtricken off with a key, the noſe of an alabaſter image of the Virgin Mary, which ſtood behind the high altar of St. George's chapel †. It is alſo related of him that in the courſe of divine ſervice one of the ſame chapel, named Robert Phillips ‡, ſinging, as his duty required, on one ſide of the choir, theſe words, 'O redemptrix et ſalvatrix,' was anſwered by Teſtwood ſinging on the other ſide, 'Non redemptrix nec ſalvatrix §.'

For theſe offences the four Windſor men, as they are called, were ſeverally indicted, and by the verdict of a partial jury, compoſed of farmers under the college of Windſor, grounded on the teſtimony of witneſſes, three of whom were afterwards convicted of perjury in their evidence at the trial, they were all found guilty of hereſy, and condemned to be burnt, which ſentence was executed at Windſor on Perſon, Teſtwood, and Filmer the next day ‖.

It ſeems that the king, notwithſtanding the ſeverity of his temper, pitied the ſufferings of theſe men, for at a time when he was hunting in Guildford park, ſeeing the ſheriff and Sir Humfrey Foſter, one of the commiſſioners that ſat at the trial, together, he aſked them how his laws were executed at Windſor, and upon their anſwering that they never ſat on matter that went ſo much againſt their conſciences as the trial of Perſon and his fellows, the king, turning his horſe's head to depart, ſaid 'Alas poor innocents!'

* Acts and Monuments, edit. 1641, vol. II. pag. 553. † Ibid. 543.

‡ Of this man Fox ſays that he was ſo notable a ſinging-man, wherein he gloried, that whereſoever he came the longeſt ſong with moſt counterverſes in it ſhould be ſet up at his coming His name, ſpelt Phelipp, occurs as a gentleman of the chapel in the liſts of the chapel eſtabliſhment both of Edward VI. and queen Mary.

§ Acts and Monuments, vol. II. pag. 544. ‖ Ibid. 543.

But Marbeck being a man of a meek and harmleſs temper, and highly eſteemed for his ſkill in muſic, was remitted to Gardiner, who was both his patron * and perſecutor, in order either to his purgation, or a diſcovery of others who might have contracted the taint of hereſy; but under the greateſt of all temptations he behaved with the utmoſt integrity and uprightneſs, and refuſing to make any diſcoveries to the hurt of others, he, through the interceſſion of Sir Humfrey Foſter, obtained the king's pardon.

Having thus eſcaped martyrdom, he applied himſelf to the ſtudy of his profeſſion, and, not having been required to make any public recantation, he indulged his own opinions in ſecret, without doing violence to his conſcience, or giving offence to others, till the death of Henry VIII. which happened about two years after, when he found himſelf at liberty to make a public profeſſion of his faith, as an evidence whereof he completed his Concordance, and publiſhed it in 1550: he wrote alſo the following other books, 'The Liues of 'holy Saincts, Prophets, Patriarchs, and others,' quarto, 1574. 'A Book of Notes and Common Places with their Expoſitions, col-'lected and gathered together out of the workes of divers ſingular 'writers,' quarto, 1581. 'The ripping up of the Pope's Fardel,' 1581. 'A Dialogue between Youth and Age;' and other books †.

The hiſtory of Marbeck's troubles is given at large by Fox, who, notwithſtanding he was acquainted with him, and had the relation of his ſufferings from his own mouth, in the firſt edition of his Acts and Monuments, publiſhed in 1562, inſtead of a confeſſor, has made him a martyr, by aſſerting that he actually ſuffered in the flames at Windſor with Perſon and the other two; which miſtake, though

* It appears by ſundry expreſſions of Gardiner to Marbeck, that he had an affection for him, poſſibly grounded on his great ſkill in his profeſſion. Fox relates that at the third examination of Marbeck at Wincheſter-houſe, in Southwark, upon his appearance in the hall he found the biſhop with a roll in his hand, and going toward the window, he called to him, and ſaid, 'Marbeck, wilt caſt away thyſelf?' upon his anſwering No, 'Yes,' replied the biſhop, 'thou goeſt about it, for thou wilt utter nothing. What a devil 'made thee to meddle with the Scriptures? Thy vocation was another way, wherein 'thou haſt a goodly gift, if thou diddeſt eſteeme it.' 'Yes,' anſwered Marbeck, 'I do 'eſteeme it, and have done my part therein according to that little knowledge that God 'hath given me.' 'And why the devil,' ſaid the biſhop, 'didſt thou not hold thee 'there?' And when Marbeck confeſſed that he had compiled the Concordance, and that without any help ſave of God, the biſhop ſaid, 'I do not diſcommend thy diligence, 'but what ſhouldeſt thou meddle with that thing which pertaineth not to thee?' Acts and Monuments, edit. 1641, vol. II page 548. Theſe expreſſions, harſh as they were, ſeem to indicate a concern in Gardiner that Marbeck had brought himſelf into trouble.

† Vide Faſti Oxon. anno 1550.

he

he corrected it in the ſubſequent edition of his work ‡, expoſed him to very ſevere cenſures from Cope, Parſons, and other Romiſh writers *.

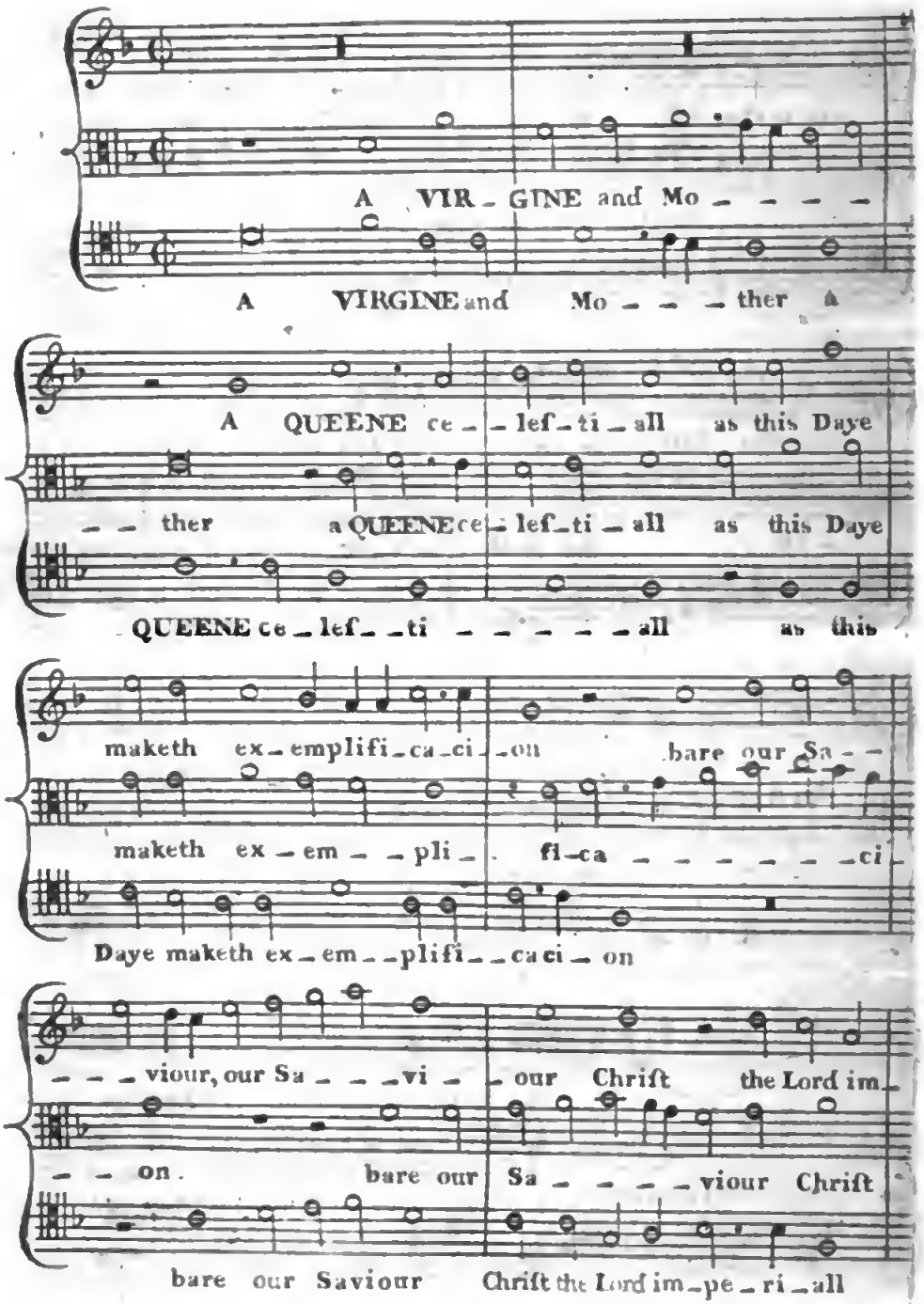
The muſical ſervice thus framed by Marbeck, and, for ought that appears, without the leaſt aſſiſtance from any of his profeſſion, was publiſhed with this title, 'The Boke of Common Praier, noted.' The Colophon, 'Imprinted by Richard Grafton, printer to the kinges 'majeſtie, 1550, cum privilegio ad imprimendum ſolum,' with the name John Merbecke in the preceding page, to intimate that he was the author or compoſer of the muſical notes, which are ſo very little different from thoſe in uſe at this day, that this book may truly be conſidered as the foundation of the ſolemn muſical ſervice of the church of England.

A particular account of this curious work will be given hereafter, in the interim it is neceſſary to ſay that it was formed on the model of the Romiſh ritual; as firſt, there was a general recitatory intonation for the Lord's Prayer, the Apoſtle's Creed, and ſuch other parts of the ſervice as were moſt proper to be red, in a certain key or pitch: To the introitus, ſupplications, ſuffrages, reſponſes, prefaces, poſt-communions, and other verſicles, melodies were adapted of a grave and decent form, and nearly as much reſtrained as thoſe of St. Ambroſe or Gregory; and theſe had an harmonical relation to the reſt of the ſervice, the dominant in each being in uniſon with the note of the key in which the whole was to be ſung.

The abilities of Marbeck as a muſician may be judged of by the following hymn of his compoſition.

‡ Vol. II. printed in 1576, in which he ſays of Marbeck, 'he is yet not dead, but 'liveth, God be praiſed, and yet to this preſent ſingeth merrily, and playeth on the 'organs.'

* To ſay the truth, Fox's zeal for the Proteſtant cauſe has very much hurt the credit of his hiſtory; as a proof of his lightneſs of belief take the following ſtory, which lord chief juſtice Coke once told of him. Fox in his Martyrology had related of one Greenwood of Suffolk that he had been guilty of perjury, in teſtifying before the biſhop of Norwich againſt a martyr during the perſecution in the reign of queen Mary; and that afterwards he went home to his houſe, and there by the judgment of God his bowels rotted out of his belly as an exemplary puniſhment for his perjury. A prieſt, who had newly been made parſon of the pariſh where Greenwood lived, and was but little acquainted with his pariſhioners, preaching againſt the ſin of perjury, cited this ſtory from Fox, mentioning Greenwood by name, who was then in the church liſtening attentively to the ſermon: the man, extremely ſcandalized by ſo foul an aſperſion, brought his action againſt the parſon, which was tried at the aſſizes before Anderſon, who ruled that the action lay not, inaſmuch as the words were not ſpoken with a malicious intent, but merely to exemplify the divine vengeance for ſo heinous a ſin. Rolle's Abridgm. 87. Pl. 5.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QUEENE ce - lef - - ti - - - - - all as this
maketh ex - emplifi - ca - ci - on bare our Sa - -
maketh ex - em - - pli - fi - ca - - - - - - ci -
Daye maketh ex - em - - plifi - - ca ci - on
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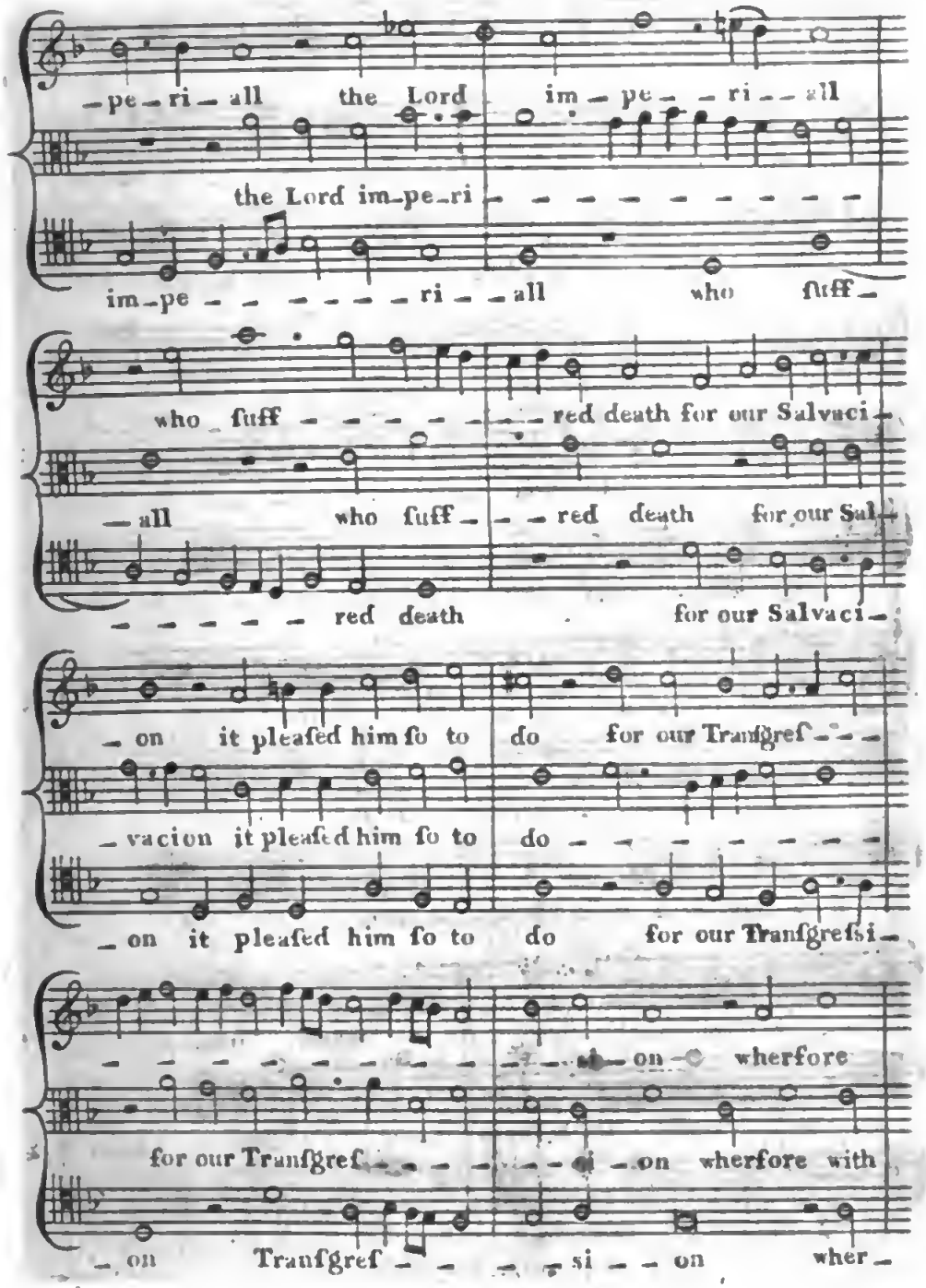
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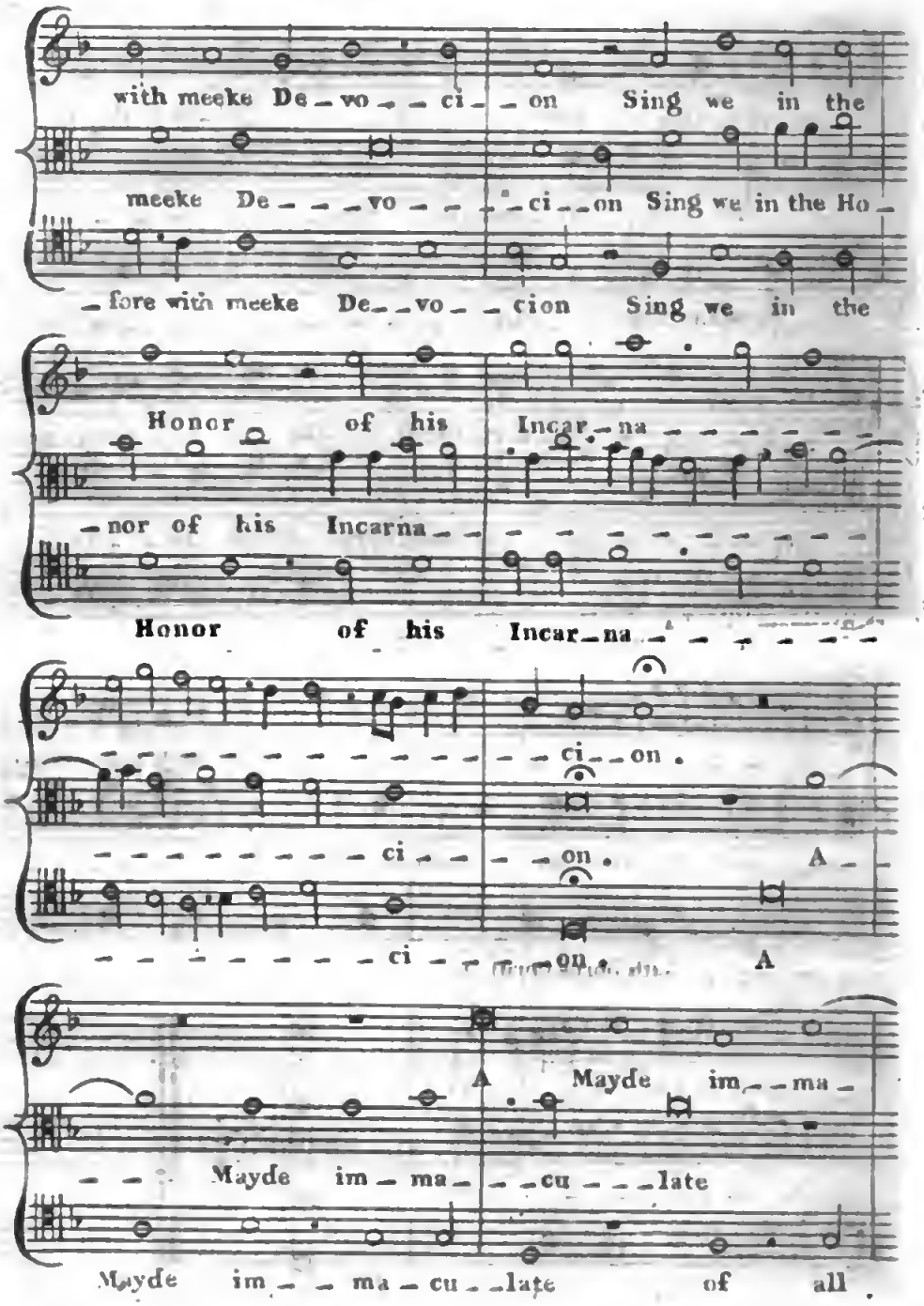
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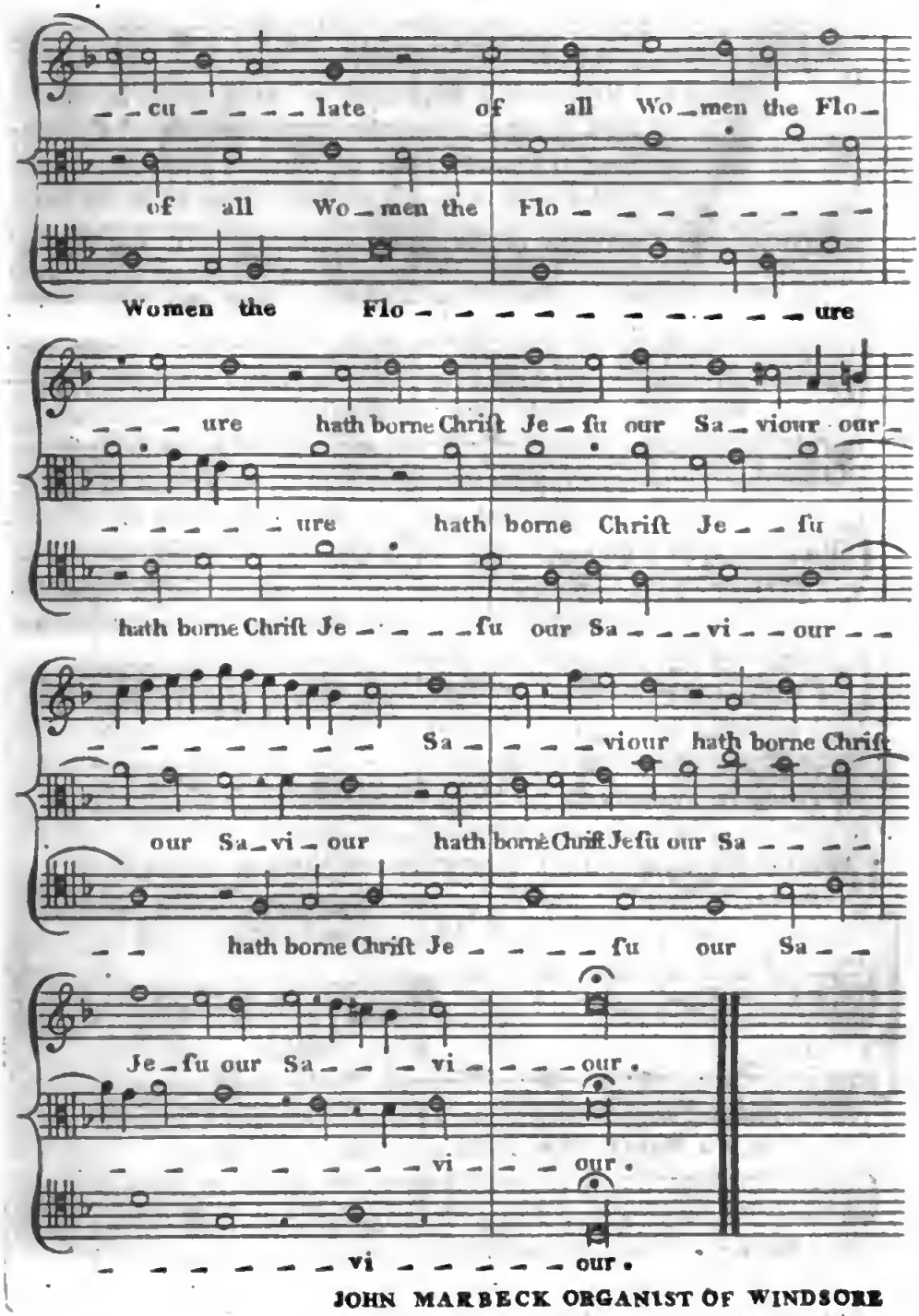
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JOHN MARBECK ORGANIST OF WINDSORE

CHAP. VIII.

CHRISTOPHER TYE, born at Weſtminſter, and brought up in the royal chapel, was muſical preceptor to prince Edward, and probably to the other children of Henry VIII. In the year 1545 he was admitted to the degree of doctor in muſic at Cambridge; and in 1548 was incorporated a member of the univerſity of Oxford; in the reign of queen Elizabeth he was organiſt of the royal chapel, and a man of ſome literature. In muſic he was excellent; and notwithſtanding that Wood, ſpeaking of his compoſitions, ſays they are antiquated, and not at all valued, there are very few compoſitions for the church of equal merit with his anthems.

In an old comedy or ſcenical hiſtory, which ever it is proper to call it, with the following whimſical title, 'When you ſee me you know 'me,' by Samuel Rowley, printed in 1613, wherein are repreſented in the manner of a drama, ſome of the remarkable events during the reign of Henry VIII. is a converſation between prince Edward and Dr. Tye on the ſubject of muſic, which for its curioſity is here inſerted:

'*Prince.* ——————— Doctor Tye
'Our muſick's lecturer? pray draw neare: indeed I
'Take much delight in ye.
'*Tye.* In muſicke may your grace ever delight,
'Though not in me. Muſicke is fit for kings,
'And not for thoſe know not the chime of ſtrings.
'*Prince.* Truely I love it, yet there are a ſort
'Seeming more pure than wiſe, that will upbraid it,
'Calling it idle, vaine, and frivolous.
'*Tye.* Your grace hath ſaid, indeed they do upbraid
'That tearme it ſo, and thoſe that doe are ſuch
'As in themſelves no happy concords hold,
'All muſicke jarres with them, but ſounds of good,
'But would your grace awhile be patient,
'In muſickes praiſe, thus will I better it:
'Muſicke is heavenly, for in heaven is muſicke,
'For there the ſeraphins do ſing continually;
'And when the beſt was born that ever was man,
'A quire of angels ſang for joy of it;

'What

' What of celeſtial was reveald to man
' Was much of muſicke: 'tis ſaid the beaſts did worſhip
' And ſang before the deitie ſupernall;
' The kingly prophet ſang before the arke,
' And with his muſicke charm'd the heart of Saul:
' And if the poet fail us not, my lord,
' The dulcet tongue of muſicke made the ſtones
' To moue, irrationall beaſts and birds, to dance.
' And laſt the trumpets muſicke ſhall awake the dead,
' And cloathe their naked bones in coates of fleſh,
' T' appeare in that high houſe of parliament,
' When thoſe that gnaſh their teeth at muſickes ſound,
' Shall make that place where muſicke nere was found.
' *Prince.* Thou giveſt it perfect life, ſkilful doctor;
' I thanke thee for the honour'd praiſe thou giveſt it,
' I pray thee lets heare it too.
' *Tye.* 'Tis ready for your grace. Give breath to
' Your loud-tun'd inſtruments.
' *Loud muſicke.*
' *Prince.* 'Tis well: methinkes in this ſound I proue
' A compleat age,
' As muſicke, ſo is man governd by ſtops
' And by dividing notes, ſometimes aloft,
' Sometime below, and when he hath attaind
' His high and lofty pitch, breathed his ſharpeſt and moſt
' Shrilleſt ayre; yet at length 'tis gone,
' And fals downe flat to his concluſion. [*Soft muſic.*]
' Another ſweetneſſe and harmonious ſound,
' A milder ſtraine, another kind agreement;
' Yet 'mongſt theſe many ſtrings, be one untun'd,
' Or jarreth low or higher than his courſe,
' Nor keeping ſteddie meane amongſt the reſt,
' Corrupts them all, ſo doth bad men the beſt.
' *Tye.* Ynough, let voices now delight his princely eare.
' *A Song.*
' *Prince.* ' Doctor I thank you, and commend your cunning,
' I oft have heard my father merrily ſpeake
' In your high praiſe; and thus his highneſſe ſaith,

'England one God, one truth, one doctor hath
'For muſickes art, and that is Doctor Tye *,
'Admired for ſkill in muſicks harmony.
'*Tye.* Your grace doth honour me with kind acceptance,
'Yet one thing more I do beſeech your excellence,
'To daine to patronize this homely worke,
'Which I unto your grace have dedicate.
'*Prince.* What is the title?
'*Tye.* The Actes of the holy Apoſtles turnd into verſe,
'Which I have ſet in ſeveral parts to ſing:
'Worthy acts and worthily in you remembred.
'*Prince.* I'll peruſe them, and ſatisfy your paines,
'And have them ſung within my father's chapel †.

* At the time when Farinelli was in England, viz. about the year 1735, an exclamation of the like kind, and applied to that celebrated ſinger, gave great offence; he was ſinging in the opera, and as ſoon as he had finiſhed a favourite ſong, a lady from the boxes cried out aloud, 'One God, one Farinelli.' Mr. Hogarth has recorded this egregious inſtance of muſical enthuſiaſm in his Rake's Progreſs, plate II. by repreſenting Farinelli as ſeated on a pedeſtal, before which is an altar, at which a number of ladies are kneeling and offering to him, each a flaming heart; from the mouth of the foremoſt of theſe enraptured devotees iſſues a label with the words 'One G—d, one Farinelli.'

† In another part of this old comedy Cranmer and Tye appear, and are met by one young Browne with the prince's cloak and hat, Cranmer enquires of him what is become of the prince, and is told that he is at tennis with the marquis of Dorſet. Upon which follows this dialogue:

Cranmer. Goe beare this youngſter to the chappell ſtraight,
And bid the maiſter of the children whippe him well,
The prince will not learne, Sir, and you ſhall ſmart for it.
Browne. O good my lord, I'll make him ply his booke to-morrow.
Cranmer. That ſhall not ſerue your turne. Away I ſay. [*Exit.*]
So Sir, this policie was well deuiſed: ſince he was whipt thus
For the prince's faults
His grace hath got more knowledge in a moneth,
Than he attaind in a year before;
For ſtill the feareful boy, to ſaue his breech,
Doth hourely haunt him whereſo'ere he goes.
Tye. 'Tis true my lord, and now the prince perceiues it,
As loath to ſee him puniſht for his faults,
Plies it of purpoſe to redeeme the boy.

Upon which paſſage it is obſervable that there appears by an extract from the Liber Niger, inſerted in a preceding chapter to have been in the royal houſhold two diſtinct maſters, the one called Maſter of Song, whoſe duty it was to teach the children of the chapel ſinging; the other a Maſter of the Grammar-ſchool, who taught them alſo, and probably other children in the palace, the rudiments of the Latin tongue; and as Browne does not appear to be a child of the chapel, it ſeems as if Cranmer meant to ſend him for correction, not to the maſter of the children properly ſo called, i. e. the maſter of ſong, but to the maſter of the grammar-ſchool.

It will doubtleſs ſeem very ſtrange, ſeeing he had not been guilty of any fault, that Browne ſhould be whipt at all, but Cranmer's order may be accounted for. The practice of whipping

The Acts of the Apoſtles, mentioned in the foregoing dialogue, were never completed, but the firſt fourteen chapters thereof were in 1553 printed by Wyllyam Seres, with the following quaint title:

'The Actes of the Apoſtles, tranſlated into Englyſhe metre, and dedicated to the kynges moſte excellent maieſtye by Chriſtofer Tye, Doctor in muſyke, and one of the Gentylmen of hys graces moſte honourable Chappell, wyth notes to eche Chapter, to ſynge and alſo to play upon the Lute, very neceſſarye for ſtudentes after theyr ſtudye, to fyle theyr wyttes, and alſoe for all Chriſtians that cannot ſynge to reade the good and Godlye ſtoryes of the liues of Chriſt hys Apoſtles.'

The dedication is 'To the vertuous and godlye learned prynce Edwarde the VI.' and is in ſtanzas of alternate metre, of which the following may ſerve as a ſpecimen.

* * * * * * *

'Your grace may note frō tyme to tyme
'That ſome doth undertake
'Upon the Pſalmes to write in ryme,
'The verſe pleaſaunt to make.

ping the royal children by proxy had probably its riſe in the education of prince Edward, and may be traced down to the time when Charles the Firſt was prince. As to Browne, it does not appear who he was, or what became of him after he arrived to a ſtate of manhood. But biſhop Burnet, in his Hiſtory of the Reformation, part II. pag. 225, ſpeaks of another who had been play-fellow and whipping-boy to prince Edward, namely, Barnaby Fitzpatrick, a very ingenuous and accompliſhed youth, who became the founder of a noble family of that name in Ireland. He is frequently mentioned in the journal of king Edward VI. by the name of Mr. Barnaby; and in Fuller's Worthies, Middleſex, pag. 179, are ſeveral letters from the king to him when upon his travels, containing directions for his conduct, and many expreſſions of affection and concern for his welfare. Burnet, in his account of Mr. Murray of the bed-chamber, Hiſt. of his own Times, vol. I. pag. 244, ſays he was whipping-boy to king Charles I. In the Spectator, No. 313, is a ſtory ſomewhat to this purpoſe of Mr. Wake, father to the archbiſhop of that name. A ſchool-fellow of his, whom he loved, had committed a fault, which Wake took upon himſelf, and was whipped for at Weſtminſter ſchool. Mr. Wake was a cavalier, and had borne arms under Penruddock and Grove in the Weſt, and being taken priſoner, was indicted for high-treaſon againſt the common-wealth, at Exeter, and after a ſhort trial convicted. It happened that the judge of aſſize who preſided in court was the very perſon for whom Mr. Wake had been whipt when a ſchool-boy, and recollecting his name and face, he aſked him ſome queſtions, the anſwers to which convinced him that he was about to paſs ſentence on one to whom he was indebted for a very ſingular inſtance of friendſhip, the reflection on which inſpired him with ſuch a ſenſe of gratitude, that he rode immediately to London, and by his intereſt with the protector procured his pardon. It is to Dr. Grey's edition of Hudibras, vol. I. pag. 392, in not. that we are indebted for the name of the gentleman; and as Penruddock in the courſe of the trial takes occaſion to mention that he ſees judge Nicholas upon the bench, there is very little doubt but that he was the judge to whom the ſtory refers. See the State Trials, vol. II. pag. 260.

'And ſome doth take in hande to wrpte
'Out of the booke of Kynges *,
'Becauſe they ſe pour grace delpte
'In ſuche like godlpe thynges.

'And laſt of all, I poure poore man
'Whoſe doinges are full baſe,
'Yet glad to do the beſt I can,
'To gene unto pour grace,

'Haue thought it good nowe to recpte
'The ſtories of the actes
'Euen of the twelue, as Luke doth wrpte,
'Of all their worthy factes.

* * * * * *

'Unto the text I do not ad,
'Nor nothynge take awaye;
'And though my ſtyle be groſſe and bad,
'The truth perceyue pou maye.

* Thomas Sternhold was the firſt that attempted a verſion of the Pſalms in Engliſh. He did to the number of about forty of them: the reſt in the printed collection uſed in churches were afterwards tranſlated by John Hopkins, William Whittingham, Thomas Norton, and others. Sternhold's verſion was firſt publiſhed in the year 1549.

In the ſame year was publiſhed a verſion of the Penitential Pſalms by Sir Thomas Wyat, and in the year after 'Certayne Pſalmes choſen out of the Pſalter of Dauid, and drawen 'furth into Englyſh meter by William Hunnis, ſeruant to the ryght honorable Sir William 'Harberde, knight.' This William Hunnis was a gentleman of the chapel temp. Edward VI. and upon the death of Richard Edwards, in 1566, was appointed maſter of the children. He died June 6, 1597, and was ſucceeded by Nathaniel, afterwards Dr. Giles. Cheque-book of the royal chapel. Farther mention of him will be made hereafter.

In the year laſt above-mentioned, viz. 1550, were alſo publiſhed 'Certayn chapters 'taken out of the prouerbes of Salomon, with other chapters of the holy ſcripture, and 'certayne Pſalmes of Dauid, tranſlated into Engliſh metre by John Hall. Whych Pro-'uerbes of late were ſet forth, imprinted, and untruely entitled to be the doynges of 'Mayſter Thomas Sternhold, late grome of the kynge's maieſtes robes, as by thys copye 'it may be perceaued, MDL.' The chapters above-mentioned are the ſixth of the book of Wiſdom called Sapientia; the ninth of Eccleſiaſticus, and the third of the ſecond epiſtle of St. Paul to the Theſſalonians: the Pſalms are Pſalm xxi. xxiii. liii. lxiiii. cxi. cxii. cxiii. and cxliiii.

The whole Pſalter was tranſlated into Engliſh metre by Dr. Matthew Parker, afterwards archbiſhop of Canterbury, and printed by John Day about the year 1560. The book is very little known, and is ſuppoſed to have been printed only for preſents. An account of it will be given hereafter.

The paſſage to which this note refers has a plain alluſion to theſe parts of ſcripture thus rendered into metre, and to a verſion of part of the book of Kings, which has eſcaped a diligent enquiry. In proſecution of this deſign of turning ſelect portions of ſcripture for the purpoſe of ſinging them in churches, Dr. Tye verſified ſome chapters of the Acts of the Apoſtles, and ſet them to muſical notes as above is related.

And

' And yf pour grace ſhall in good parte
' Wyp ſymple worke ſo take
' Wyp wyttes to this I will conuart
' All vayne thynges to forſake.

' Wy callynge is another waye,
' Pour grace ſhall herein ſynde,
' Wy notes ſet forthe to ſynge or playe,
' To recreate the mynde.

' And though they be not curious,
' But for the letter mete,
' Pe ſhall them ſynde harmonious,
' And eke pleaſaunt and ſwete.

' That ſuch good thinges pour grace might moue
' Pour lute when pe aſſaye,
' Inſtede of ſonges of wanton loue
' Theſe ſtories then to playe *.

' So ſhall pour grace pleaſe God the Lorde,
' In walkynge in his waye,
' His lawes and ſtatutes to recorde
' In pour heart nyght and daye.

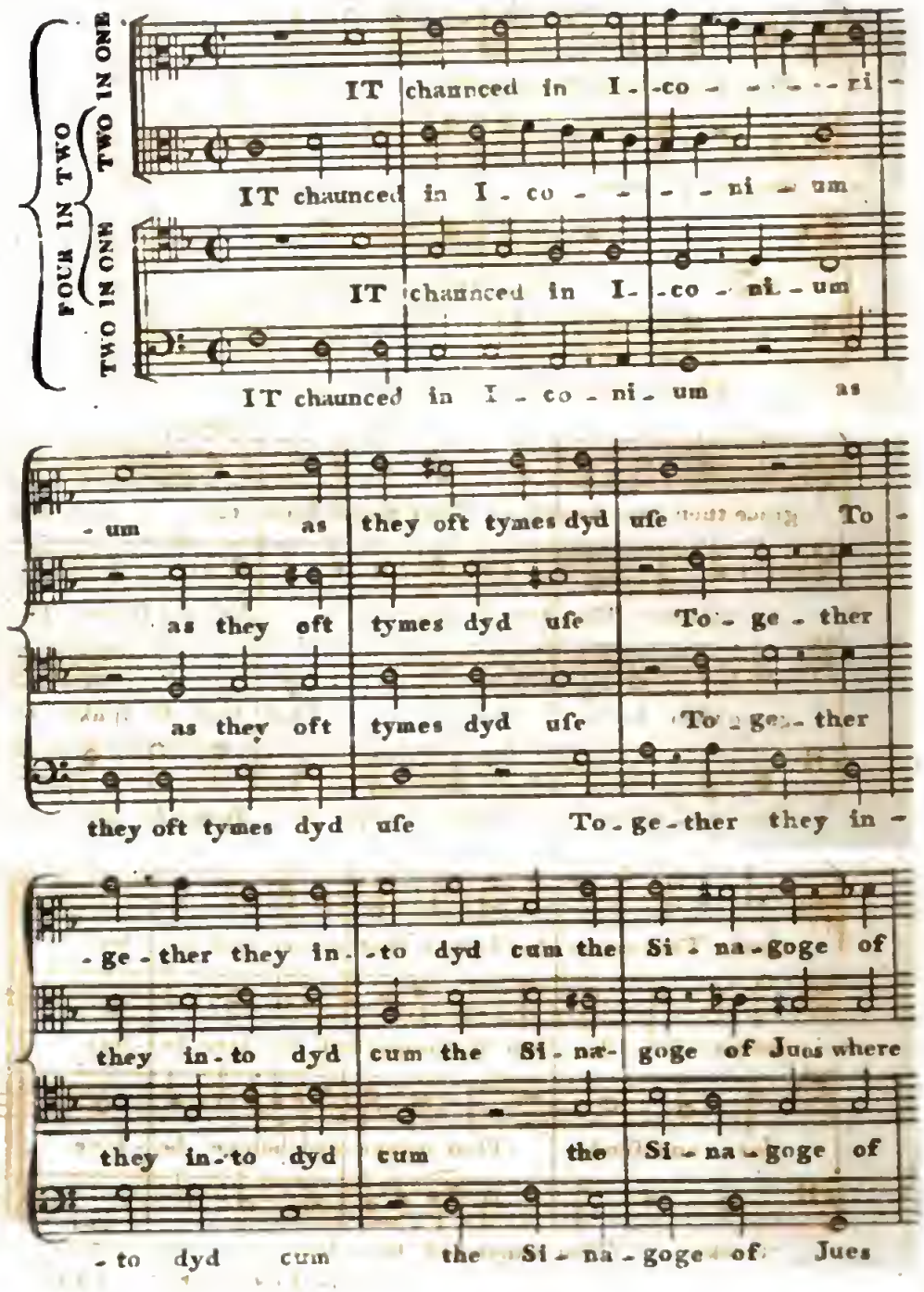
' And eke pour realme ſhall floriſh ſtyll,
' No good thynge ſhall decaye:
' Pour ſubiectes ſhall with right good wyll
' Theſe wordes recorde and ſaye,

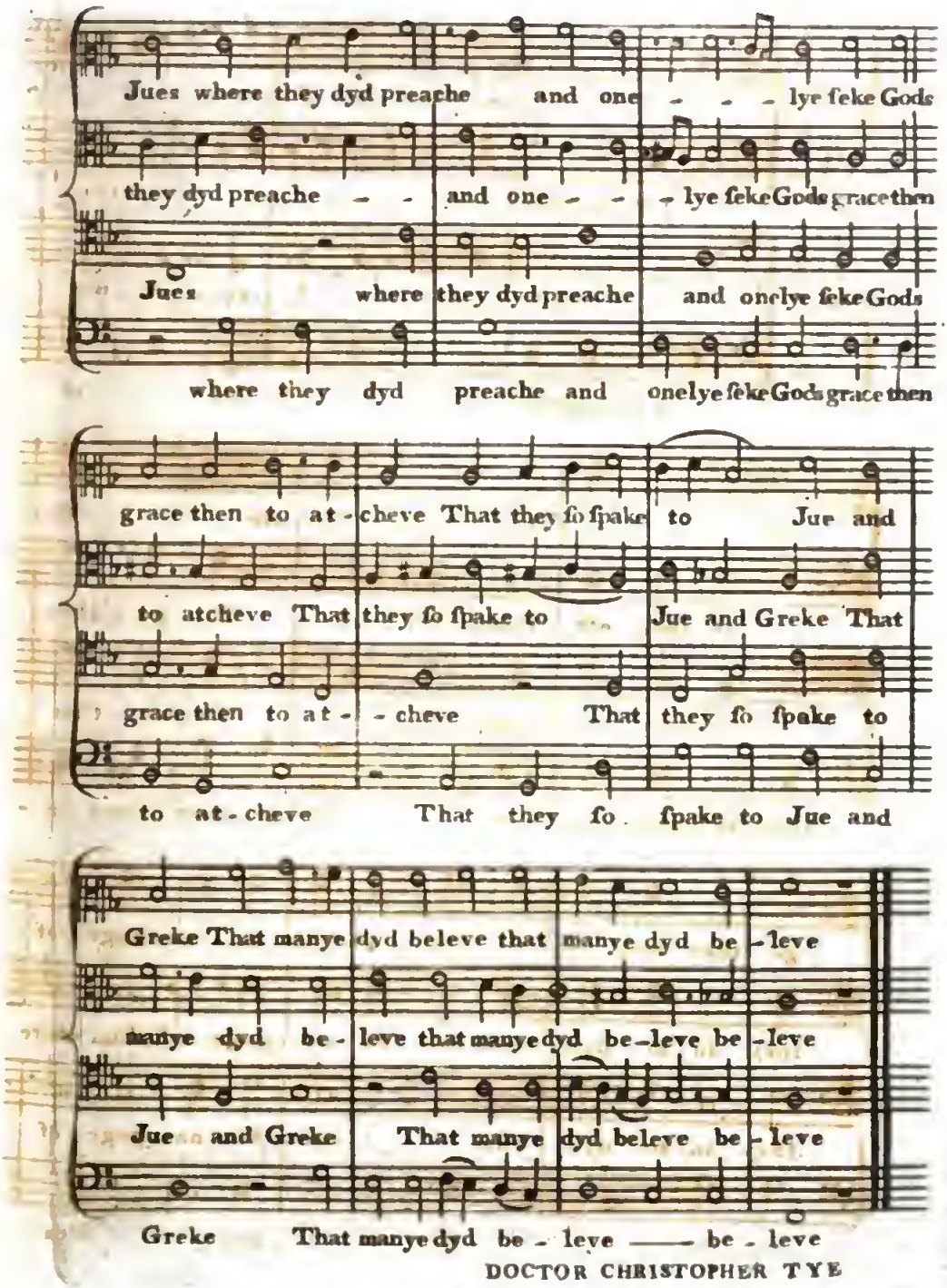
" Thy lyfe O kynge to us doth ſhyne
" As Gods boke doth thee teache:
" Thou doſt us fede with ſuch doctrine
" As Chriſtes elect dyd preache.

* * * * * * *

Here follow the two initial ſtanzas of the fourteenth chapter of the verſion of the Acts of the Apoſtles, with the muſic by Dr. Tye. In the original the author has given the muſic in ſeparate parts, but here it is in ſcore.

* This ſtanza, were other evidence wanting, would be a proof that the king played on the lute.


FOUR IN TWO
TWO IN ONE
TWO IN ONE
IT chaunced in I - co - - - - - ri -
IT chaunced in I - co - - - - ni - um
IT chaunced in I - co - ni - um
IT chaunced in I - co - ni - um as
- um as they oft tymes dyd uſe To -
as they oft tymes dyd uſe To - ge - ther
as they oft tymes dyd uſe To - ge - ther
they oft tymes dyd uſe To - ge - ther they in -
- ge - ther they in - to dyd cum the Si - na - goge of
they in - to dyd cum the Si - na - goge of Jues where
they in - to dyd cum the Si - na - goge of
- to dyd cum the Si - na - goge of Jues



DOCTOR CHRISTOPHER TYE

The Acts of the Apoſtles ſet to muſic by Dr. Tye, were ſung in the chapel of Edward VI. and probably in other places where choral ſervice was performed; but the ſucceſs of them not anſwering the expectation of their author, he applied himſelf to another kind of ſtudy, the compoſing of muſic to words ſelected from the Pſalms of David, in four, five, and more parts; to which ſpecies of harmony, for want of a better, the name of Anthem, a corruption of Antiphon, was given.

In Dr. Boyce's collection of cathedral muſic, lately publiſhed, vol. II. is an anthem of this great muſician, 'I will exalt thee,' a moſt perfect model for compoſition in the church ſtyle, whether we regard the melody or the harmony, the expreſſion or the contrivance, or, in a word, the general effect of the whole.

In the Aſhmolean MS. fol. 189, is the following note in the hand-writing of Antony Wood: 'Dr. Tye was a peeviſh and humourſome 'man, eſpecially in his latter days, and ſometimes playing on the 'organ in the chapel of Qu. Eliz. which contained much muſic, 'but little delight to the ear, ſhe would ſend the verger to tell him 'that he played out of tune, whereupon he ſent word that her ears 'were out of tune.' The ſame author adds that Dr. Tye reſtored church-muſic after it had been almoſt ruined by the diſſolution of abbies. Ibid. *

Thomas Tallis, one of the greateſt muſicians that this country ever bred, flouriſhed about the middle of the ſixteenth century. He is ſaid to have been organiſt of the royal chapel to king Henry VIII. king Edward VI. queen Mary, and queen Elizabeth; but the inſcription on his grave-ſtone warrants no ſuch aſſertion; and it is certain that in the reigns of Edward VI. and queen Mary he was ſimply a gentleman of the chapel, and ſerved for ſeven pence halfpenny per diem: under Elizabeth he and Bird were gentlemen of the chapel and organiſts.

The ſtudies of Tallis ſeem to have been wholly devoted to the ſervice of the church, for his name is not to be found to any muſical

* This manuſcript, containing brief notes and memoirs of famous muſicians, is in the hand-writing of Antony Wood. In the Catalogue of the Manuſcripts in the Aſhmolean Muſeum, publiſhed by Mr. Huddesford in 1761, it is thus numbered and deſcribed: '8568. 106. Some materials toward a hiſtory of the lives and compoſitions of all Engliſh 'muſicians; drawn up according to alphabetical order in 210 pages by A. W.'

com-

compoſitions of ſongs, ballads, madrigals, or any of thoſe lighter kinds of muſic framed with a view to private recreation. Of the many diſciples who had profited by his inſtruction, Bird ſeems to have poſſeſſed the greateſt ſhare of his affection, one proof whereof was a joint publication by them both of one of the nobleſt collections of hymns and other compoſitions for the ſervice of the church that ever appeared in any age or country.

The work above alluded to was printed by Vautrollier in 1575, with the title of 'Cantiones quæ ab argumento ſacræ vocantur quinque et ſex partium, Autoribus Thoma Talliſio & Guilielmo Birdo, Anglis, ſereniſſimæ regineæ majeſtati à priuato ſacello generoſis et Organiſtis.'

This work was publiſhed under the protection of a patent of queen Elizabeth, the firſt of the kind that had ever been granted; and as the privileges contained in it are very ſingular, and ſerve to ſhew what a ſhare of royal favour they poſſeſſed, the ſubſtance thereof, as printed at the end of the book, is here inſerted.

'The extract and effect of the quenes maieſties letters patents to Thomas Tallis and William Birde, for the printing of muſicke.

'Elizabeth by the grace of God quene of Englande, Fraunce, and Irelande, defender of the faith, &c. To all printers, bokeſellers, and other officers, miniſters, and ſubjects greting, Know ye, that we for the eſpeciall affection and good wil that we haue and beare to the ſcience of muſicke, and for the aduauncement thereof, by our letters patents dated the xxii. of Ianuary in the xvii. yere of our raigne, haue graunted full priuiledge and licence vnto our welbeloued ſeruants Thomas Tallis and William Birde Gent. of our chappell, and to the ouerlyuer of them, & to the aſſignes of them, and of the ſuruiuer of them, for xxi. yeares next enſuing, to imprint any and ſo many as they will of ſet ſonge or ſonges in partes, either Engliſh, Latine, French, Italian, or other tongues that may ſerue for muſicke either in churche or chamber, or otherwiſe to be either plaid or ſoonge, And that they may rule and cauſe to be ruled by impreſſion any paper to ſerue for printing or pricking of any ſonge or ſonges, and may ſell and vtter any printed bokes or papers of any ſonge or ſonges, or any bookes or quieres of ſuch ruled paper, imprinted, Alſo we ſtraightly by the ſame forbid all printers, bookeſellers, ſubiects & ſtrangers, other then as is aforeſaid, to do any

the

'the premiſſes, or to bring or cauſe to be brought out of any forren 'realmes into any our dominions, any ſonge or ſonges made and 'printed in any forren countrie, to ſell or put to ſale, vppon paine of 'our high diſpleaſure, And the offender in any of the premiſſes for 'euery time to forfet to vs our heires and ſucceſſors fortie ſhillings, 'and to the ſaid Thomas Tallis & William Birde, or to their aſſignes, '& to the aſſignes of the ſuruiuer of thē, all & euery the ſaid 'bokes, papers, ſonge or ſonges, We haue alſo by the ſame willed & 'commaunded our printers, maiſters & wardens of the miſterie of 'ſtacioners, to aſſiſt the ſaide Thomas Tallis and Wiſliam Birde & 'their aſſignes for the dewe executing of the premiſſes *.'

Ames, in his Typographical Antiquities, pag. 353, takes notice that the dedication of this book to queen Elizabeth is very remarkable; he does not ſay for what, but it is obvious that he means for its compoſition and ſtyle, which is moſt pure and elegant Latin. The epiſtle dedicatory it is more than probable was wrote by Richard Mulcaſter, the maſter of Merchant Taylor's ſchool, an excellent grammarian, and a man of the firſt degree of eminence in his profeſſion. There are prefixed to the book ſome Latin commendatory verſes, with his name to them, in which is the following compliment to queen Elizabeth upon her ſkill in muſic.

'Regia majeſtas, ætatis gloria noſtræ;
'Hanc in deliciis ſemper habere ſolet,
'Nec contenta graves aliorum audire labores
'Ipſa etiam egregie voce manuque canit.'

In this work is contained that admirable compoſition of Tallis, 'O ſacrum convivium,' better known to the world indeed by the initial words 'I cail and cry,' which, with the whole of that anthem were adapted to the notes of 'O ſacrum convivium' by Dean Aldrich. Charles Butler, of Oxford, a man of great learning, and known to the world by his attempts to reform the Engliſh orthography, commends 'Abſterge Domine,' the ſecond of the Cantiones Sacræ of Tallis, in the higheſt terms, and makes uſe of the authority of it for ſeveral purpoſes.

* The power of the crown to grant ſuch privileges as are contained in this and other patents of the like kind, is expreſsly denied by Sir Joſeph Yates, in his argument in the great caſe of literary property, Millar v. Taylor, where ſpeaking of the patent of Tallis and Bird, and alſo of that granted to Morley, he ſays they are arbitrary, groſs, and abſurd. Queſtion concerning literary property, publiſhed by Sir James Burrow, 4to. 1773, pag. 85.

It is commonly ſaid that Tallis was organiſt to Henry VIII. and the three ſucceeding princes his deſcendants; but it may well be doubted whether any eſtabliſhment of the kind was known till the beginning of the reign of queen Elizabeth, when Tallis and Bird were ſeverally appointed organiſts of the royal chapel. And here it may be neceſſary to mention, as has been hinted before, that the ancient foundations of conventual, cathedral, and collegiate churches in this kingdom, although leſs ancient than the introduction of organs into the church ſervice, take not the leaſt notice of ſuch an officer as the organiſt, but are endowments uniformly in favour of canons, the greater and the leſs, lay vicars or clerks, and choriſters. Nay farther, no proviſion for an organiſt appears either in the liſt of the choral eſtabliſhment of Edward VI. or in that of queen Mary, though in both trumpeters and players on the ſacbut occur. Hence it may fairly be preſumed, and Dr. Benjamin Rogers was of that opinion, that anciently the duty of the organiſt, as well in cathedral and collegiate churches and chapels, as in abbies, monaſteries, and other religious houſes, was performed by ſome one or other of the vicars choral, or other members of the choir *; an evident proof of the flouriſhing ſtate of muſic among us in thoſe early times. In this view, and this only, can Tallis be conſidered as organiſt to Henry VIII. Edward VI. and queen Mary.

Notwithſtanding that he was a diligent collector of muſical antiquities, and a careful peruſer of the works of other men, the compoſitions of Tallis, learned and elegant as they are, are ſo truly original, that he may juſtly be ſaid to be the father of the cathedral ſtyle; and though a like appellation is given by the Italians to Paleſtrina, it is much to be queſtioned, conſidering the time when Tallis flouriſhed, whether he could derive the leaſt advantage from the improvements of that great man. It may therefore be conjectured that he laid the foundation of his ſtudies in the works of the old cathedraliſts of this king-

* In the ſtatutes of St. Paul's cathedral, tit. DE GARTIONIBUS [i. e. of the grooms, from GARCIO, a poor ſervile lad, or boy-ſervant. COWEL.] it is ſaid that the duty of theſe ſervants is, 'exculpent eccleſiam, campanas pulſant exſufflent organa, & omne aliud humile 'officium exerceant in eccleſia ad imperium virgiferorum;' but though proviſion is thus made for blowing the organ, the ſtatutes are ſilent as to who is to play it. For ſome years paſt there has been an organiſt of St. Paul's, with a ſalary, which upon the appointment of Dr. Greene was augmented with the revenue of a lay vicar's place.

dom, and probably in thoſe of the German muſicians, who in his time had the pre-eminence of the Italians; and that he had an emulation to excel even theſe, may be preſumed from the following particular. Johannes Okenheim, a native of the Low Countries, and a diſciple of Iodocus Pratenſis, had made a compoſition for no fewer than thirty-ſix voices, which Glareanus ſays was greatly admired. Tallis compoſed a motet in forty parts, the hiſtory of which ſtupendous compoſition, as far as it can now be traced, is as follows.

It was originally compoſed, in the reign of queen Elizabeth, to the following words, 'Spem in alium nunquam habui præter in te Deus 'Iſrael, qui iraſceris, et propitius eris, et omnia peccata hominum, 'in tribulatione dimittis, Domine Deus, creator cœli et terræ, reſpice 'humilitatem noſtram.' In the reign of the firſt or ſecond Charles ſome perſon put to it certain Engliſh words, which are neither verſe nor proſe, nor even common ſenſe; and it was probably ſung on ſome public occaſion; but the compoſition with the Latin words coming to the hands of Mr. Hawkins, formerly organiſt of the cathedral church of Ely, he preſented it to Edward earl of Oxford. Diligent ſearch has been made for it among the Harleian manuſcripts in the Britiſh Muſeum, but without effect. As to the muſic, it is adapted to voices of five different kinds, that is, tenor, counter-tenor, altus, or mean, and treble, eight of each; and though every muſician knows that, in ſtrictneſs of ſpeech, in a muſical compoſition there can in reality be but four parts, for where there are more, ſome muſt reſt while others ſing; yet this of Tallis is ſo contrived, that the melody of the four parts is ſo broken and divided as to produce the effect of as many parts as there are voices required to ſing it.

It is ſomewhat difficult to account for the publication of the Cantiones Sacræ in the original Latin words at a time when it is well known that our liturgy was completely ſettled, and the whole of the church ſervice was by law required to be performed in the Engliſh tongue. It is true that the firſt act of uniformity of Edward VI. allowed great latitude in ſinging, and left it in a great meaſure in the diſcretion of the clergy either to adopt the metrical pſalmody of the Calviniſts, or to perſevere in the uſe of the ſolemn choral ſervice; and accordingly we ſee them both practiſed at this day; but that the ſinging of anthems and hymns in the Latin tongue was permitted under the ſanction of this licence there is no authority for ſaying; and indeed

indeed the original compoſition of muſic to the Latin ſervice by Tallis and Bird, is not to be accounted for but upon a ſuppoſition, which there is nothing to contradict, that they were of the Romiſh perſuaſion, and that the Cantiones Sacræ were compoſed for the uſe of queen Mary's chapel: with reſpect to Tallis, it may be obſerved that his name occurs in a liſt of her eſtabliſhment yet exant; and as to Bird, that beſides his ſhare in the above work, there are ſeveral maſſes of his compoſition in print, which favour the opinion that he was once of the ſame communion.

But notwithſtanding his ſuppoſed attachment to the Romiſh religion, it ſeems that Tallis accommodated himſelf and his ſtudies to thoſe alterations in the form of public worſhip which ſucceeded the acceſſion of queen Elizabeth. With this view he ſet to muſic thoſe ſeveral parts of the Engliſh liturgy, which at that time were deemed the moſt proper to be ſung, namely, the two morning ſervices, the one comprehending the Venite exultemus, Te Deum, and Benedictus; and the other, which is part of the Communion office, conſiſting of the Kyrie Eleiſon, Nicene Creed, and Sanctus; as alſo the evening ſervice, containing the Magnificat and Nunc dimittis; all theſe are comprehended in that which is called Tallis's firſt ſervice, as being the firſt of two compoſed by him *. He alſo ſet muſical Notes to the Preces and Reſponſes, and compoſed that litany, which, for its excellence, is ſung on ſolemn occaſions, in all places where the choral ſervice is performed.

As to the Preces of Tallis in his firſt ſervice, they are no other than thoſe of Marbeck in his book of Common Prayer noted: the reſponſes are ſomewhat different, that is to ſay, in the tenor part, which is ſuppoſed to contain the melody; but Tallis has improved them by the addition of three parts, and thereby formed a judicious contraſt between the ſupplications of the prieſt and the ſuffrages of the people as repreſented by the choir.

The ſervices of Tallis contain alſo chants for the Venite exultemus and the Creed of St. Athanaſius; theſe are tunes that di-

* It may be remarked that neither the pſalms, Jubilate Deo in the morning, nor Cantate Domino and Deus miſereatur in the evening prayer, occur in this ſervice of Tallis; the reaſon is, that in the firſt ſettlement of the choral ſervice they were not included, the moſt ancient Jubilate being that of Dr. Giles, and the moſt ancient Deus miſereatur that of Mr. Strogers, both printed in Barnard's Collection, hereafter mentioned. When the Cantate Domine was firſt taken in appears not.

vide each verſe of the pſalm or hymn according to the pointing, to the end that the whole may be ſung alternately by the choir, as diſtinguiſhed by the two ſides of the dean and the chanter. Two of theſe chants are publiſhed in Dr. Boyce's cathedral muſic, vol. I. *

* This method of ſinging, though it correſponds with that antiphonal ſinging which was introduced into the church about the year 350, by Flavianus and Diodorus, the one biſhop of Antioch, the other of Tarſus, and is in truth that part of choral ſervice which is beſt warranted by the practice of the primitive Chriſtians, and the judgment of the fathers, is that which the Puritans mean when they inveigh againſt the practice of 'toſſing 'the Pſalms about like tennis-balls;' their ſentiments are contained in that virulent libel, the firſt of thoſe two Admonitions to the Parliament, the one written by Field, miniſter of Aldermary, London, the other by Thomas Cartwright, printed in the year 1572, wherein is the following bitter invective againſt the form of divine worſhip as then lately eſtabliſhed. 'In all theyr order of ſeruice there is no edification according 'to the rule of the Apoſtle but confuſion: they toſſe the Pſalmes in moſt places like tennice-balles. They pray that al men may be ſaued, and that they may be deliuered from 'thundering and tempeſt, when no danger is nigh. That they ſing Benedictus, Nunc 'Dimittis, and Magnificat, we know not to what purpoſe, except ſome of them were 'ready to die, or except they would celebrate the memory of the Virgine and John Bap'tiſt, &c. Thus they prophane the holy ſcriptures. The people, ſome ſtanding, ſome 'walking, ſome talking, ſome reading, ſome praying by themſelves, attend not to the 'miniſter. He againe poſteth it ouer as faſt as he can galloppe; for eyther he hath two 'places to ſerue, or elſe there are ſome games to be playde in the afternoone, as *lying for 'the whetſtone*, heatheniſhe dauncing for the ring, a beare or a bull to be baited, or elſe 'jackanapes to ride on horſebacke, or an interlude to be plaide; and if no place elſe can 'be gotten, this enterlude muſt be playde in the church, &c. Now the people ſit, and 'now they ſtand up. When the Old Teſtament is read, or the leſſons, they make no 'reuerence, but when the Goſpel commeth then they al ſtand up, for why, they thinke 'that to be of greateſt authoritie, and are ignorante that the Scriptures came from one 'ſpirite. When Jeſus is named, then of goeth the cap, and downe goeth the knees, 'wyth ſuch a ſcraping on the ground, that they cannot heare a good while after, ſo that 'the word is hindered; but when any other names of God are mentioned, they make no 'curteſie at all, as though the names of God were not equal, or as though all reuerence 'ought to be giuen to the ſyllables. We ſpeake not of ringing when mattens is done, and 'other abuſes incident, becauſe we ſhal be anſwered that by the boke they are not maintayned, only we deſire to haue a boke to reforme it. As for organes and curious ſinging, thoughe they be proper to Popyſhe dennes, I meane to cathedrall churches; yet 'ſome others alſo muſt haue them. The queenes chapell, and theſe churches (whych 'ſhould be ſpectacles of Chryſtian reformation) are rather patternes and preſidentes to the 'people of all ſuperſtition.'

Hooker, Eccleſ Pol. book V. ſect. 33, has defended with great learning and judgment the practice of chanting or ſinging the Pſalms by courſe, or ſide after ſide, againſt an objection of Cartwright, in another part of his works, to wit, that 'it is the more to be ſuſ'pected, as the Devil hath gone about to get it authority;' nevertheleſs, ſo lately as the time of king William, endeavours were uſed to get it baniſhed from the church. Hooker profeſſes to wonder, as indeed any man would, how the Devil can be benefited by our ſinging of Pſalms: and for ſinging the Benedictus and other hymns he thus apologizes: 'Of reading 'or ſinging Magnificat, Benedictus, and Nunc Dimittis oftner than the reſt of the Pſalms, 'the cauſes are no whit leſs reaſonable; ſo that if the one may very well monthly, the other 'may as well even daily be iterated. They are ſongs which concern us ſo much more 'than the ſongs of Dauid, as the Goſpel toucheth us more than the law, the New Teſta'ment than the old. And if the Pſalms for the excellency of their uſe, deſerve to be

'oftner

The care of ſelecting from the Common Prayer the offices moſt proper to be ſung, was a matter of ſome importance, eſpecially as the Rubric contains no directions about it; for this reaſon it is ſuppoſed that the muſical part of queen Elizabeth's liturgy was ſettled by Parker, archbiſhop of Canterbury, who, beſides that he was a great divine, an excellent canon-lawyer and ritualiſt, and a general ſcholar, was alſo a ſkilful muſician *. Beſides the offices above-mentioned, conſtituting what are now termed the Morning, Communion, and Evening Services in four parts, with the preces, reſponſes, and litany, that is to ſay, the verſicles and ſuffrages, Tallis compoſed many anthems, as namely, 'O Lord give 'thy holy ſpirit,' in four parts; 'With all our hearts,' 'Bleſſed be 'thy name,' 'Wipe away my ſins,' and others in five parts, which are printed in a collection entitled 'The firſt Book of ſelected Church-'muſic, collected out of divers approved authors by John Barnard, one 'of the minor canons of the cathedral church of St. Paul,' 1641.

'oftner repeated than they are, but that the multitude of them permitteth not any oftner 'repetition, what diſorder is it, if theſe few Evangelical hymns, which are in no reſpect 'leſs worthy, and may be, by reaſon of their paucity, imprinted with much more eaſe in 'all men's memories, be for that cauſe every day rehearſed? In our own behalf it is 'convenient and orderly enough, that both they and we make day by day prayers and 'ſupplications the very ſame; Why not as fit and convenient to magnifie the name of 'God day by day with certain the very ſelf ſame Pſalms of praiſe and thankſgiving: Ei-'ther let them not allow the one, or elſe ceaſe to reprove the other. For the antient re-'ceived uſe of intermingling hymns and pſalms with divine readings, enough hath been 'written. And if any may fitly ſerve unto that purpoſe, how ſhould it better have been 'deviſed, than that a competent number of the old being firſt read, theſe of the new 'ſhould ſucceed in the place where now they are ſet? In which place notwithſtanding, 'there is joined with Benedictus, the hundred Pſalm; with Magnificat, the ninety-eight; 'the ſixty-ſeventh with Nunc Dimittis; and in every of them the choice left free for the 'miniſter to uſe indifferently, the one for the other. Seeing therefore they pretend no 'quarrel at other Pſalms which are in like manner appointed alſo to be daily read. Why 'do theſe ſo much offend and diſpleaſe their taſte? They are the firſt gratulations where-'with our Lord and Saviour was joyfully received at his entrance into the world; by ſuch 'as in their hearts, arms, and very bowels, embraced him; being prophetical diſcoveries 'of Chriſt already preſent, whoſe future coming the other Pſalms did but fore-ſignifie; 'they are againſt the obſtinate incredulity of the Jews, the moſt luculent teſtimonies that 'Chriſtian religion hath; yea the only ſacred hymns they are that Chriſtianity hath pecu-'liar unto itſelf; the other being ſongs too of praiſe and thankſgiving, but ſongs where-'with as we ſerve God, ſo the Jew likewiſe.' Eccleſ. Polity, book V. ſect. 40.

* Strype, in his life of this prelate, page 4, relates that in his youth he had been taught to ſing by one Love, a prieſt, and alſo by one Manthorp, clerk of St. Stephen's in Norwich; and in his tranſlation of the Pſalms of David, a book but little known, and which he compoſed during his retreat from the perſecution of queen Mary, are certain obſervations on the eccleſiaſtical tones which ſhew him to have been deeply ſkilled in church-muſic.

Tallis

Tallis died the twenty-third day of November 1585, and was buried in the pariſh church of Greenwich in Kent. Strype, in his Continuation of Stow's Survey, publiſhed in 1720, ſays that in his circuit-walk round London he found in the chancel of that church, upon a ſtone before the rails, a braſs plate thus inſcribed in old letters:

Enterred here doth lye a worthy wyght,
Who for long tyme in muſick bore the bell:
His name to ſhew, was Thomas Tallys hyght,
In honeſt vertuous lyfe he dyd excell.

He ſerv'd long tyme in chappel with grete prayſe,
Fower ſovereygnes reygnes (a thing not often ſeene)
I mean kyng Henry and prynce Edward's dayes,
Quene Mary, and Elizabeth our quene.

He maryed was, though children he had none,
And lyv'd in loue ful thre and thirty yeres
Wyth loyal ſpowſe, whos name pelyyt was Jone,
Who here entomb'd, him company now bears.

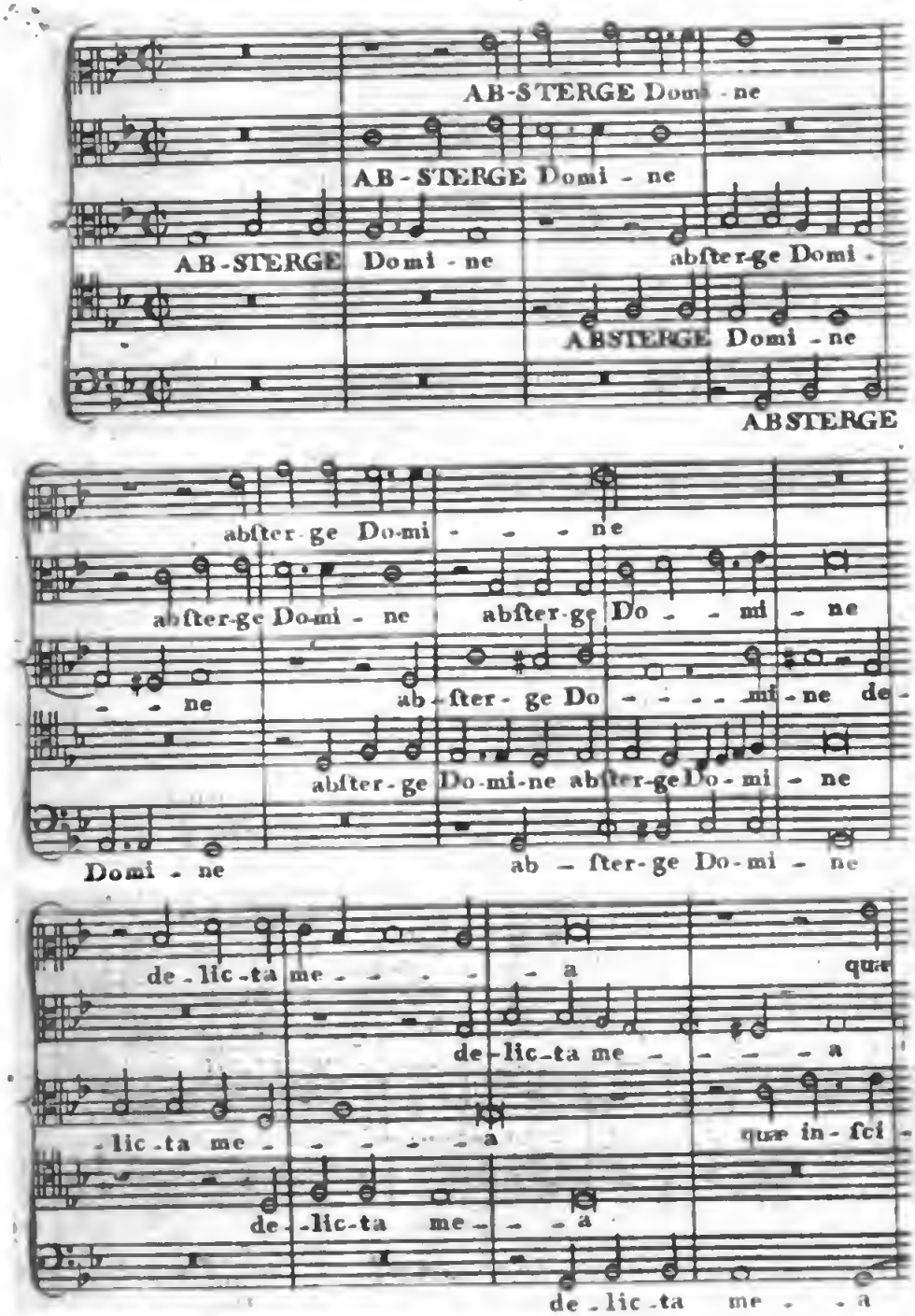
As he dyd lyue, ſo alſo did he dy,
In mylde and quyet ſort, O happy man!
To God ful oft for mercy did he cry,
Wherefore he lyues, let deth do what he can.

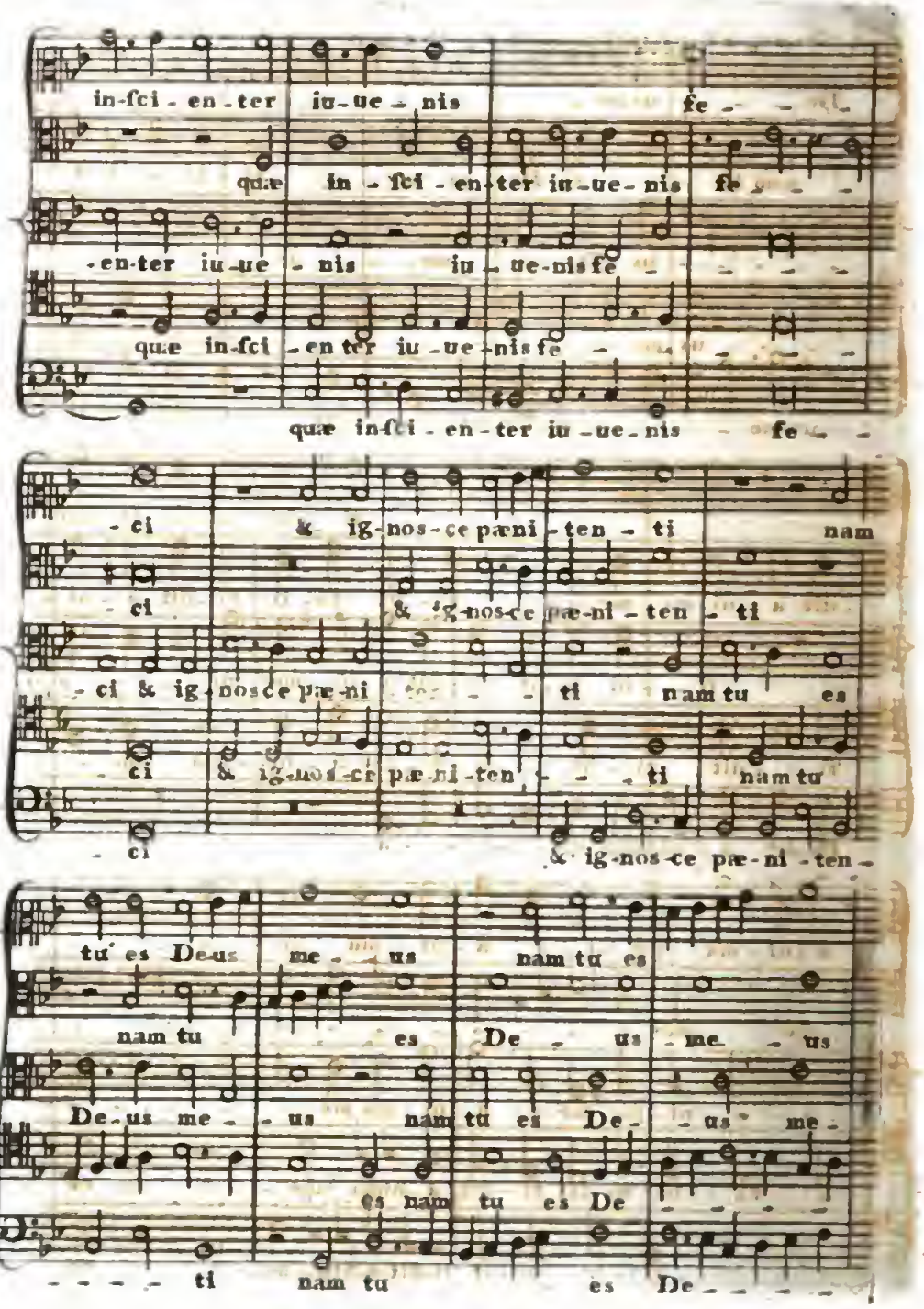
The ſtone on which this inſcription was engraven was repaired by Dean Aldrich *.

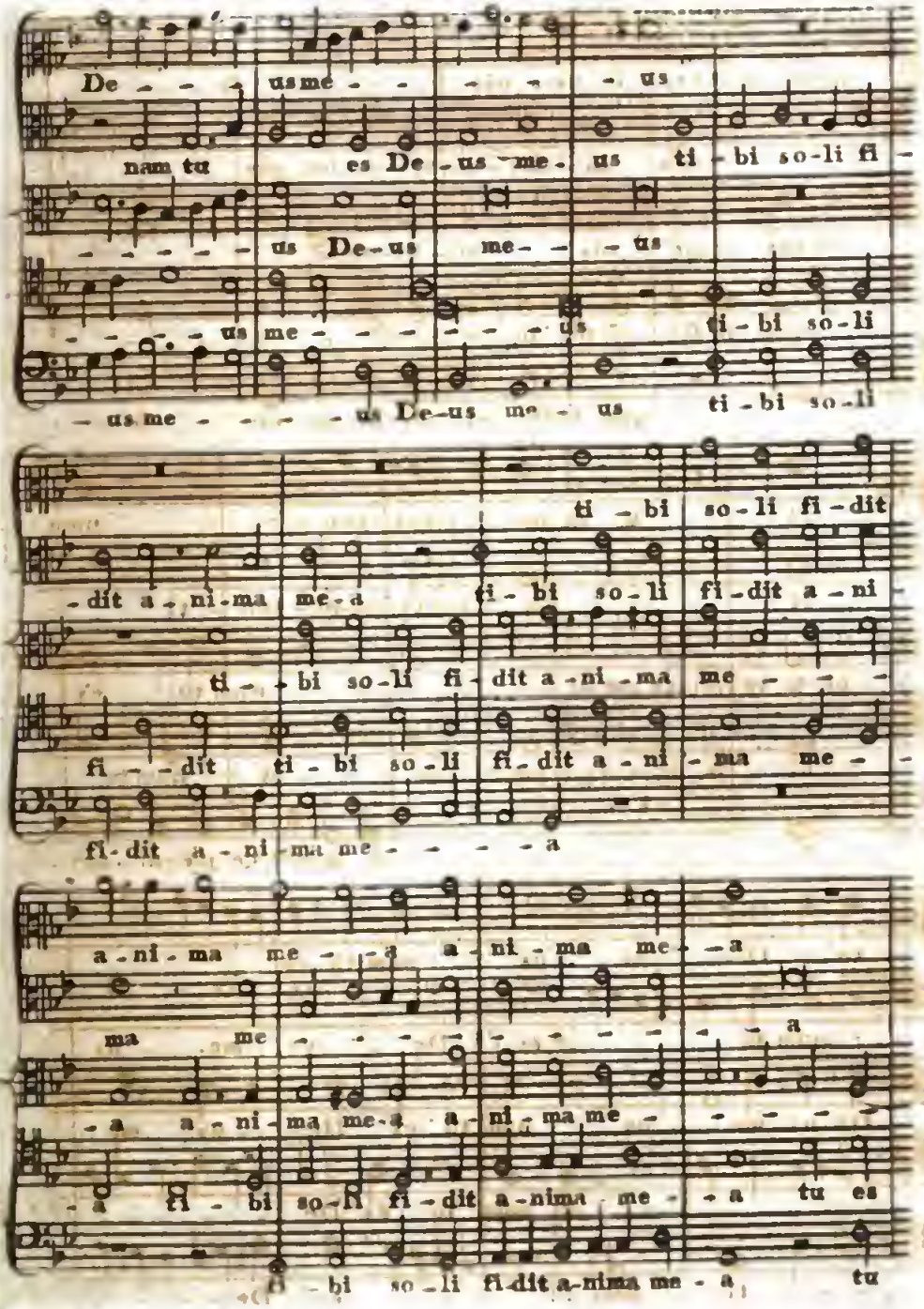
The following motet of Tallis is the ſecond in order of the Cantiones Sacræ publiſhed by him and Bird in 1575. The Miſerere that here follows it, is the laſt compoſition in the ſame collection.

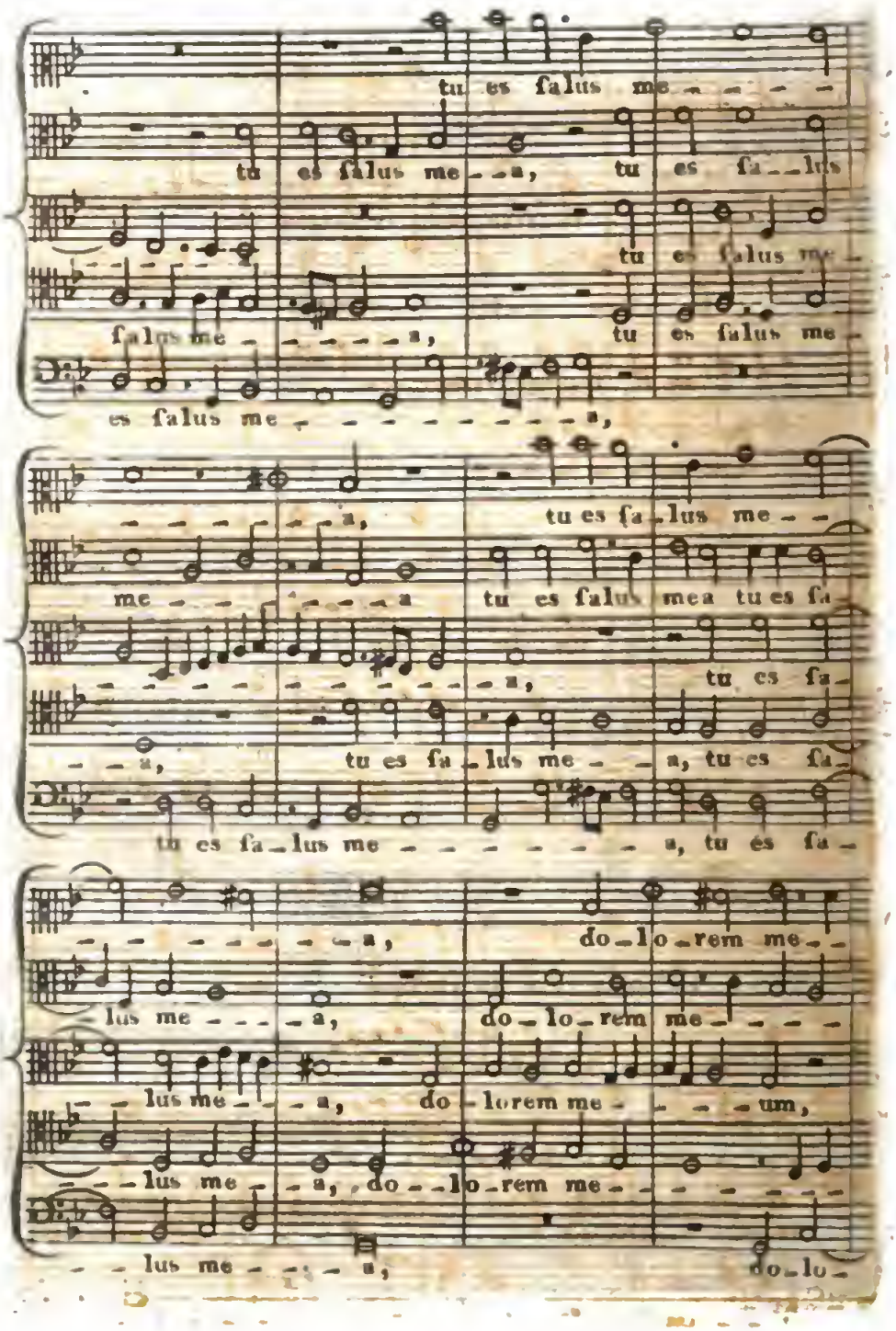
* There was alſo in the old church of Greenwich an inſcription on braſs in memory of Richard Bowyer, gentleman of the chapel and maſter of the children under king Henry VIII. Edward VI. queen Mary, and queen Elizabeth. He died 26 July, 1561, and was ſucceeded by Richard Edwards from Oxford.

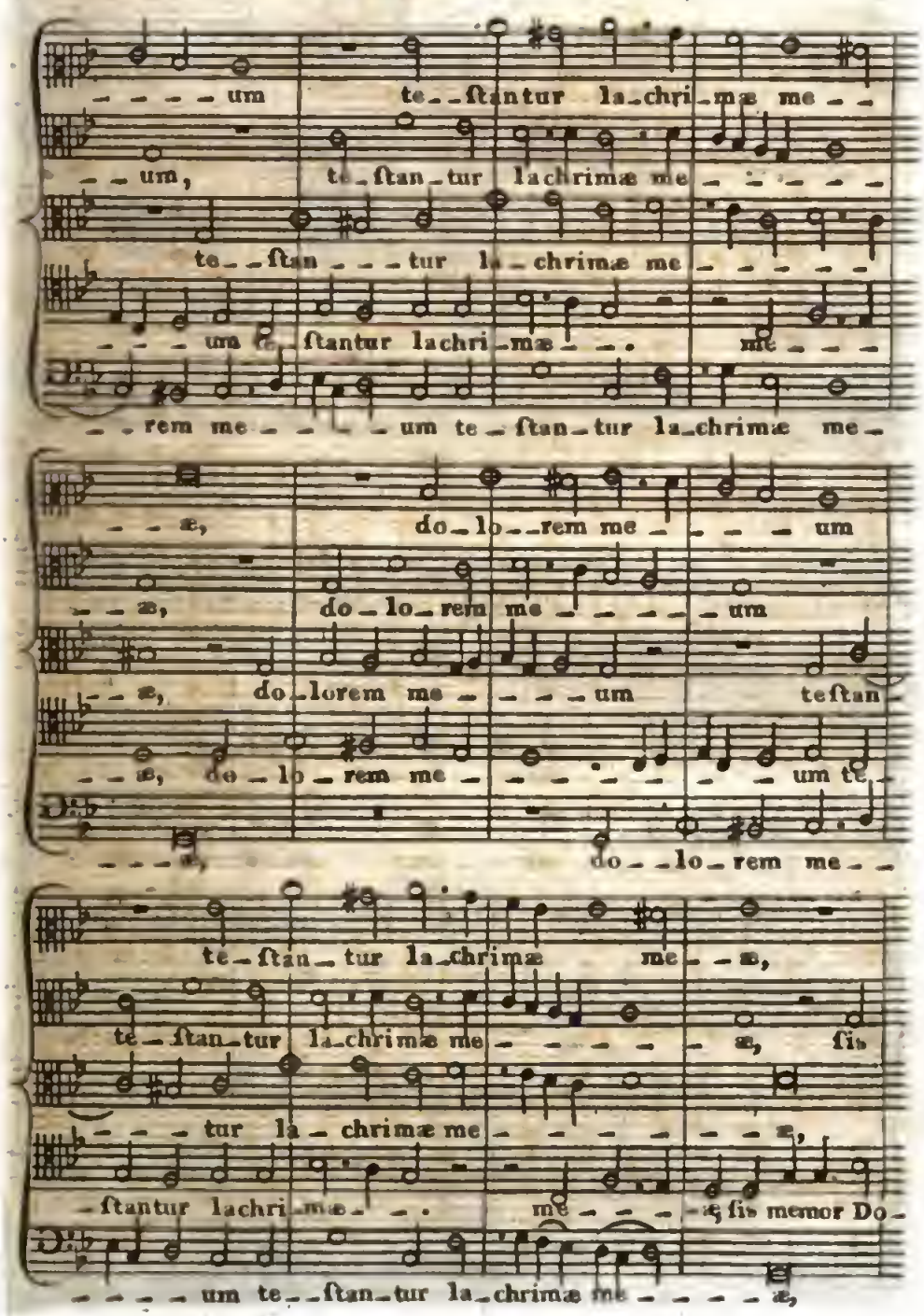
There was alſo in the ſame church a ſtone, purporting that Ralph Dallans organ-maker deceaſed while he was making the organ, which was begun by him February 1672, and finiſhed by James White his partner, who compleved it, and erected the ſtone 1673. But the old church being pulled down ſoon after the year 1720, in order to the rebuilding it, not the leaſt trace of any of theſe memorials is now remaining.

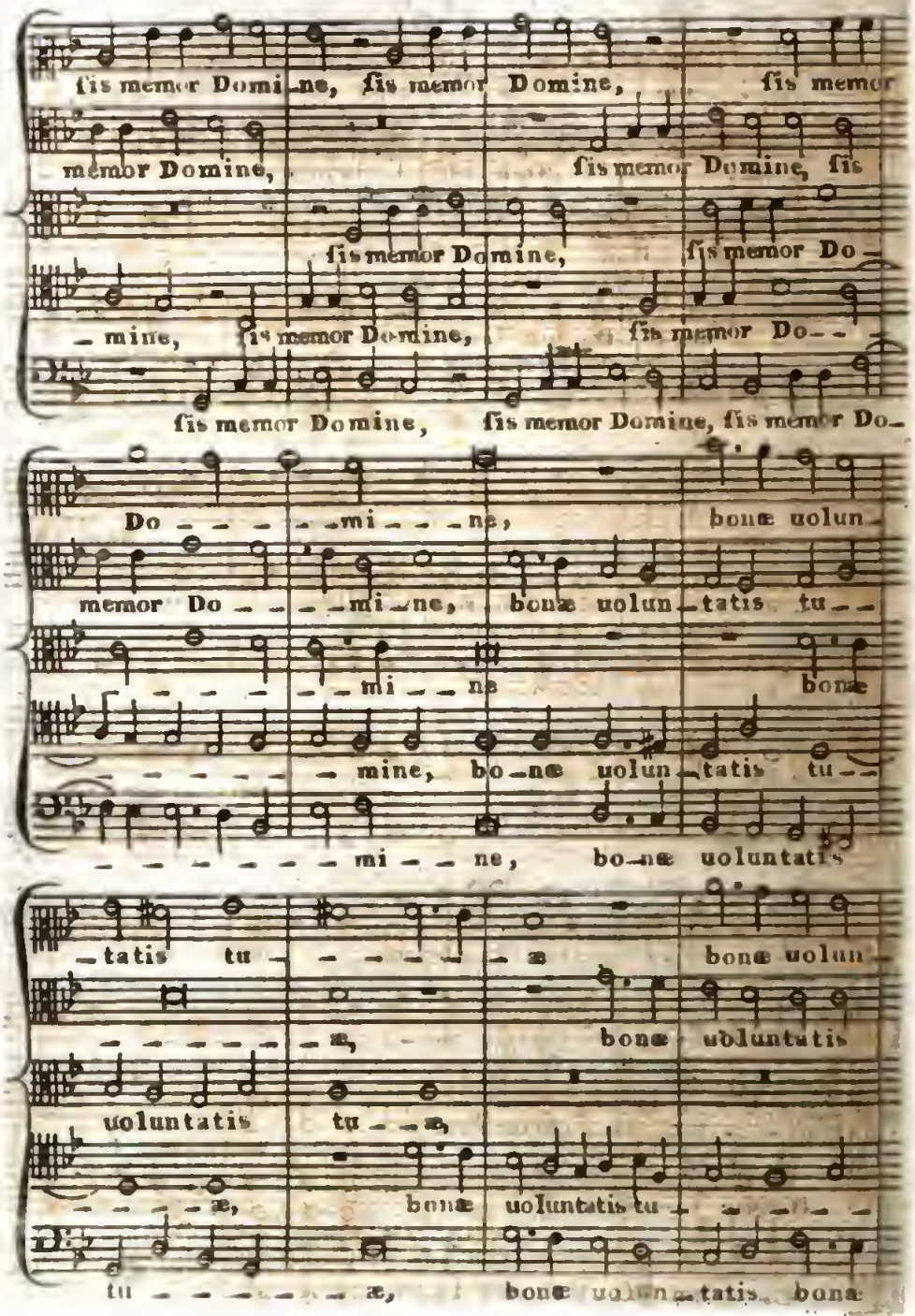

AB-STERGE Domi-ne
AB-STERGE Domi-ne
AB-STERGE Domi-ne
abſter-ge Domi-
ABSTERGE Domi-ne
ABSTERGE
abſter-ge Do-mi - - - ne
abſter-ge Do-mi-ne
abſter-ge Do - - mi - ne
- - ne
ab-ſter-ge Do - - - - mi-ne de-
abſter-ge Do-mi-ne abſter-ge Do-mi-ne
Domi-ne
ab - ſter-ge Do-mi-ne
de-lic-ta me - - - - - a
qua
de-lic-ta me - - - - a
-lic-ta me - - - - - a
qua in-ſci-
de-lic-ta me - - a
de-lic-ta me - - a

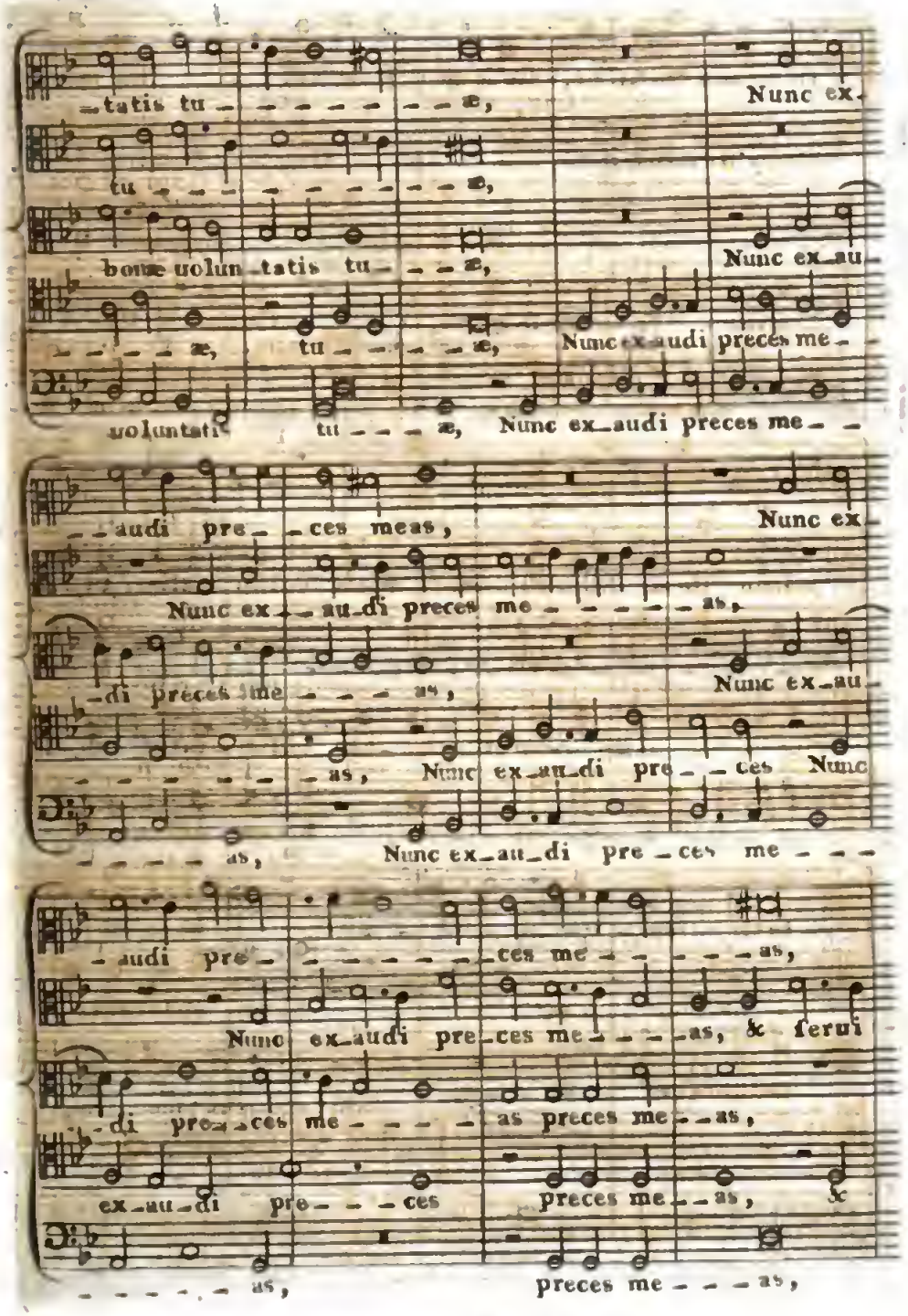

in-fci-en-ter iu-ue-nis fe-
quæ in-fci-en-ter iu-ue-nis fe-
-en-ter iu-ue-nis iu-ue-nis fe-
quæ in-fci-en-ter iu-ue-nis fe-
quæ in-fci-en-ter iu-ue-nis fe-
-ci & ig-nos-ce pæni-ten-ti nam
-ci & ig-nos-ce pæ-ni-ten-ti
-ci & ig-nos-ce pæ-ni-ti nam tu es
-ci & ig-nos-ce pæ-ni-ten-ti nam tu
-ci & ig-nos-ce pæ-ni-ten-
tu es De-us me-us nam tu es
nam tu es De-us me-us
De-us me-us nam tu es De-us me-
es nam tu es De
-ti nam tu es De-

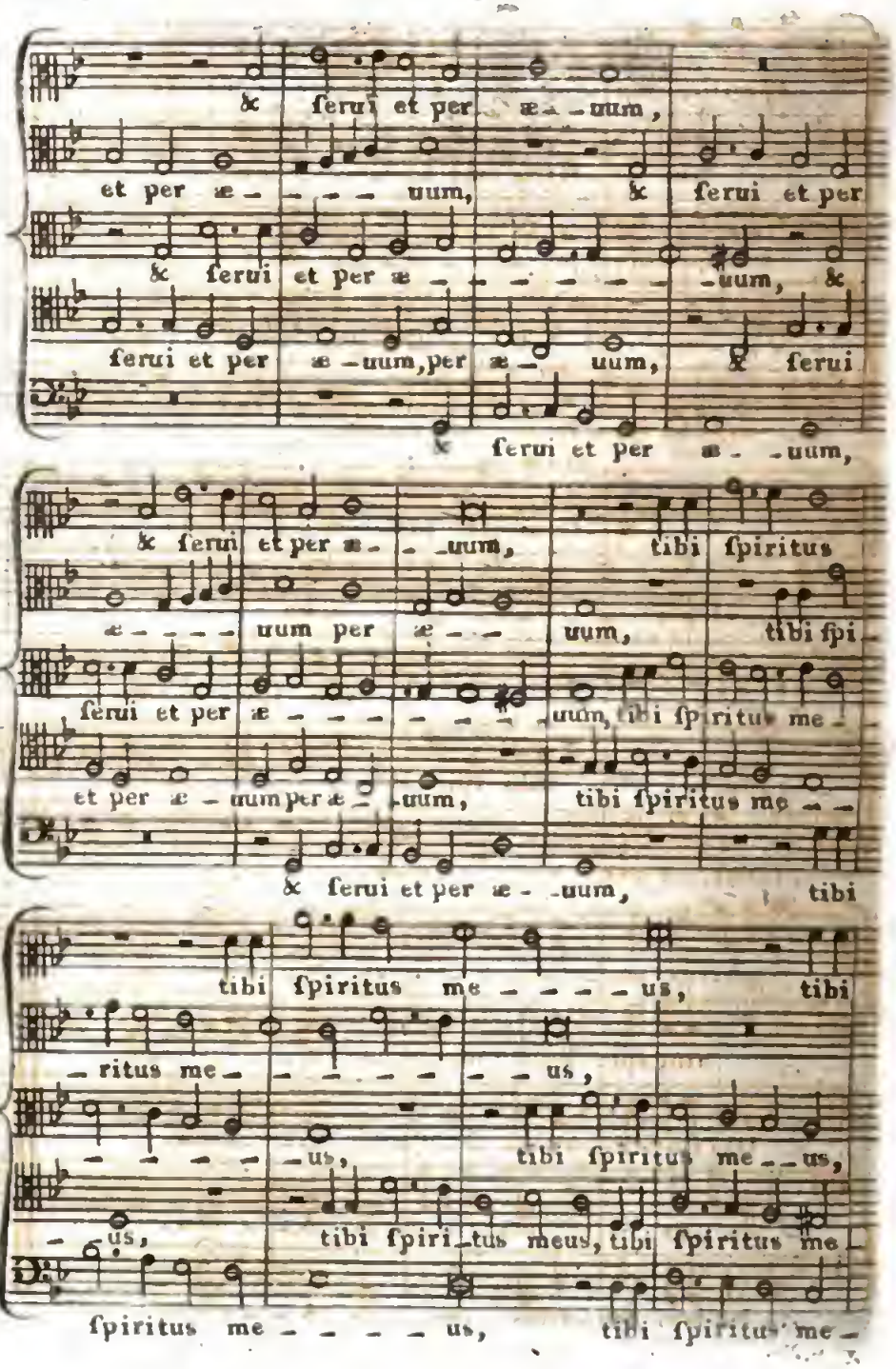

De - - - us me - - - - - us
nam tu es De - us - me - us ti - bi so - li fi -
- - - - - us De - us me - - us
- - - - us me - - - - - - us ti - bi so - li
- us me - - - - us De - us me - us ti - bi so - li
ti - bi so - li fi - dit
- dit a - ni - ma me - a ti - bi so - li fi - dit a - ni
ti - - bi so - li fi - dit a - ni - ma me - - -
fi - - dit ti - bi so - li fi - dit a - ni - ma me -
fi - dit a - ni - ma me - - - - - a
a - ni - ma me - - a a - ni - ma me - a
ma me - - - - - - - - - - a
- a a - ni - ma me - a a - ni - ma me - - - - -
- a fi - bi so - li fi - dit a - nima me - a tu es
fi - bi so - li fi - dit a - nima me - a tu

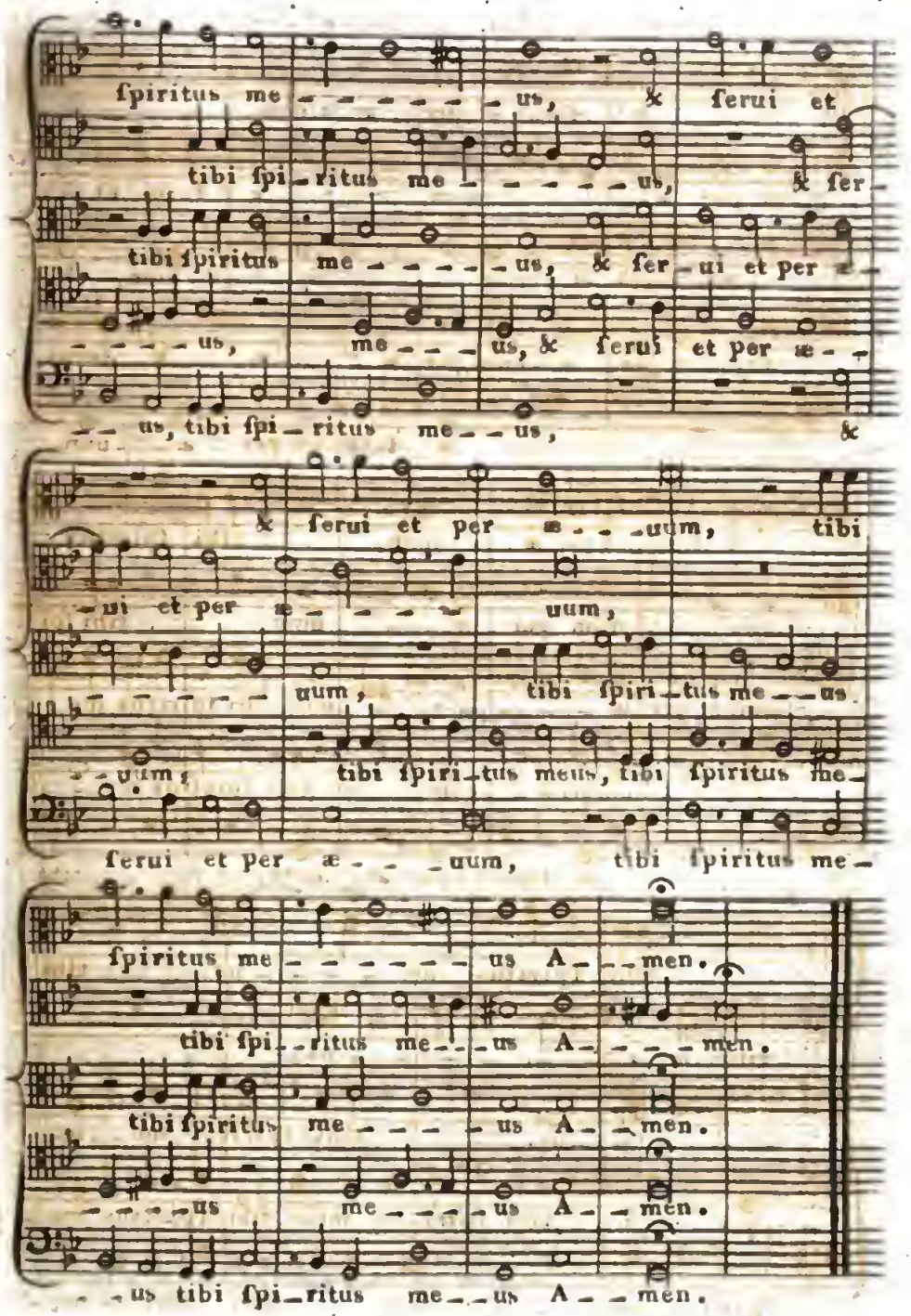

tu es falus me - - - - -
tu es falus me - - a, tu es fa - - lus
tu es falus me -
falus me - - - - - - a,
tu es falus me -
es falus me - - - - - - - - - a,
- - - - - - a,
tu es fa - lus me - -
me - - - - - - a
tu es falus mea tu es fa -
- - - - - - - - - - - - - a,
tu es fa -
- - a,
tu es fa - lus me - - a, tu es fa -
tu es fa - lus me - - - - - - - - a, tu es fa -
- - - - - - - a,
do - lo - rem me - -
- lus me - - - a,
do - lo - rem me - - - -
- - lus me - - - a,
do - lorem me - - - - um,
- - - lus me - - a, do - - lo - rem me - - - - - -
- - lus me - - - a,
do - lo -


um te-ſtantur la-chri-mæ me-
um, te-ſtan-tur lachrimæ me-
te-ſtan-tur la-chrimæ me-
um te-ſtantur lachri-mæ-. me-
-rem me-um te-ſtan-tur la-chrimæ me-
æ, do-lo-rem me-um
æ, do-lo-rem me-um
æ, do-lorem me-um teſtan-
æ, do-lo-rem me-um te-
æ, do-lo-rem me-
te-ſtan-tur la-chrimæ me-æ,
te-ſtan-tur la-chrimæ me-æ, ſis
tur la-chrimæ me-æ,
ſtantur lachri-mæ-. me-æ ſis memor Do-
um te-ſtan-tur la-chrimæ me-æ,


sis memor Domi_ne, sis memor Domine, sis memor
memor Domine, sis memor Domine, sis
sis memor Domine, sis memor Do_
mine, sis memor Domine, sis memor Do _
sis memor Domine, sis memor Domine, sis memor Do_
Do_ _ _ _mi_ _ _ne, bonæ uolun_
memor Do_ _ _mi_ne, bonæ uolun_tatis tu_ _
_mi_ _ne bonæ
_ _ _ _ _ mine, bo_næ uolun_tatis tu_ _
_ _ _ _ _ _ _ mi_ _ne, bo_næ uoluntatis
tatis tu _ _ _ _ _æ bonæ uolun_
_ _ _ _ _ _æ, bonæ uoluntatis
uoluntatis tu_ _æ,
_ _ _ _æ, bonæ uoluntatis tu_ _ _ _ _
tu_ _ _ _ _ _ _æ, bonæ uolun_tatis bonæ

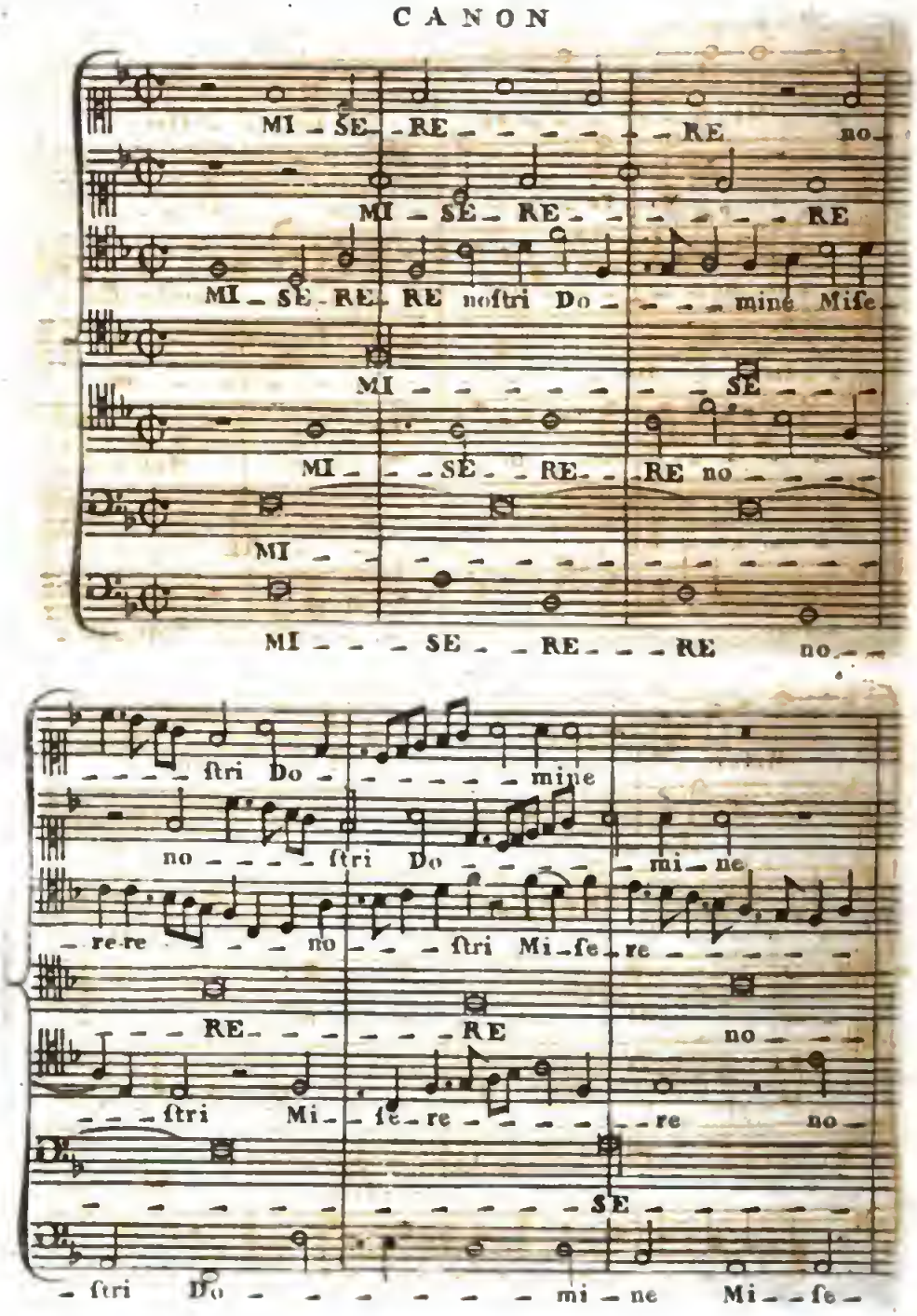

tatis tu æ, Nunc ex
tu æ,
bonæ uolun tatis tu æ, Nunc ex au
æ, tu æ, Nunc ex audi preces me
uoluntatis tu æ, Nunc ex audi preces me
audi pre ces meas, Nunc ex
Nunc ex au di preces me as,
di preces me as, Nunc ex au
as, Nunc ex au di pre ces Nunc
as, Nunc ex au di pre ces me
audi pre ces me as,
Nunc ex audi pre ces me as, & ferui
di pre ces me as preces me as,
ex au di pre ces preces me as, &
as, preces me as,

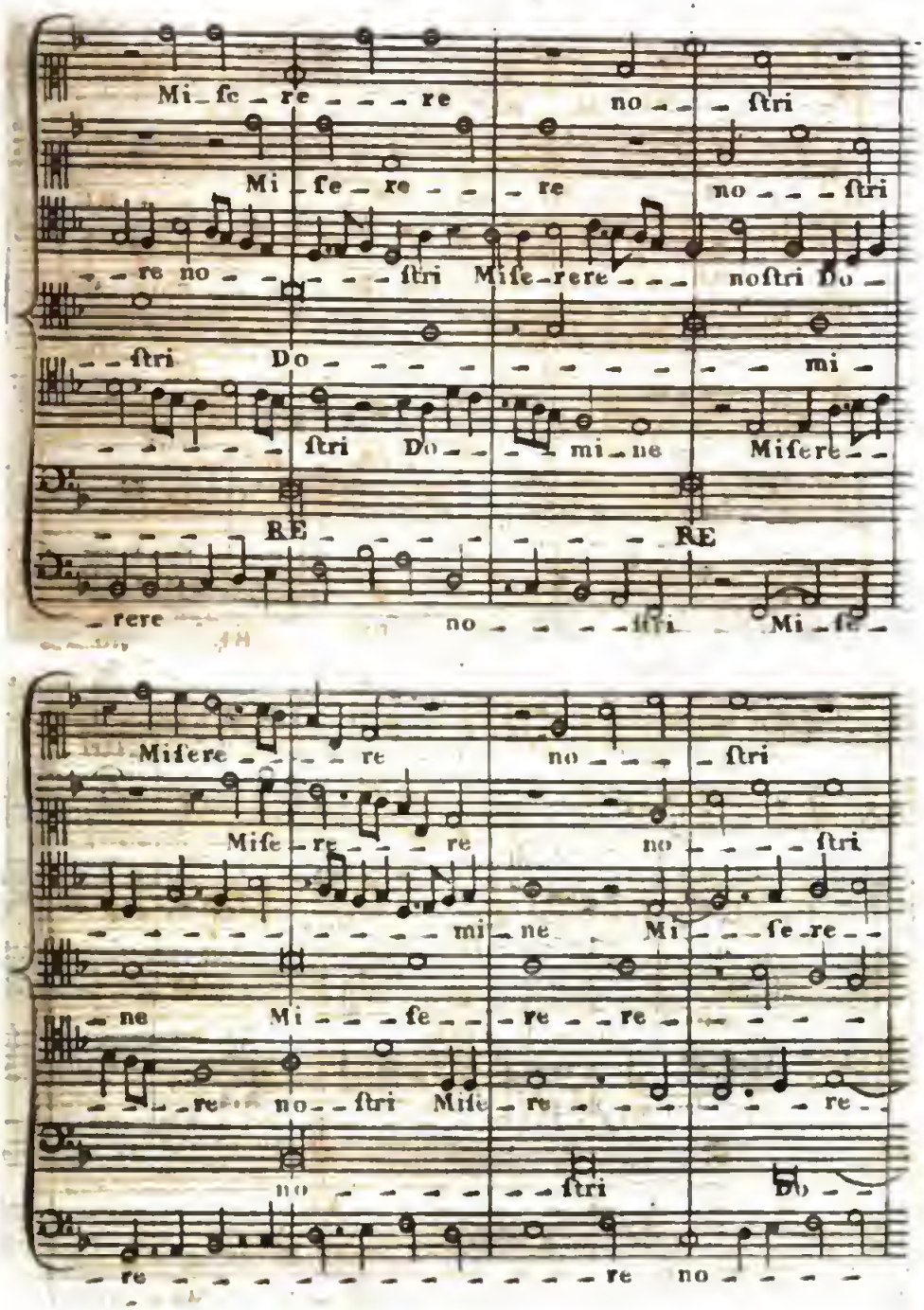

& ferui et per æ - uum,
et per æ - - - - uum, & ferui et per
& ferui et per æ - - - - - - uum, &
ferui et per æ - uum, per æ - uum, & ferui
& ferui et per æ - uum,
& ferui et per æ - uum, tibi ſpiritus
æ - - - - uum per æ - - uum, tibi ſpi -
ferui et per æ - - - - - - uum, tibi ſpiritus me -
et per æ - uum per æ - uum, tibi ſpiritus me - -
& ferui et per æ - uum, tibi
tibi ſpiritus me - - - - - us, tibi
- ritus me - - - - - - - us,
- - - - - us, tibi ſpiritus me - - us,
- us, tibi ſpiri - tus meus, tibi ſpiritus me -
ſpiritus me - - - - - us, tibi ſpiritus me -

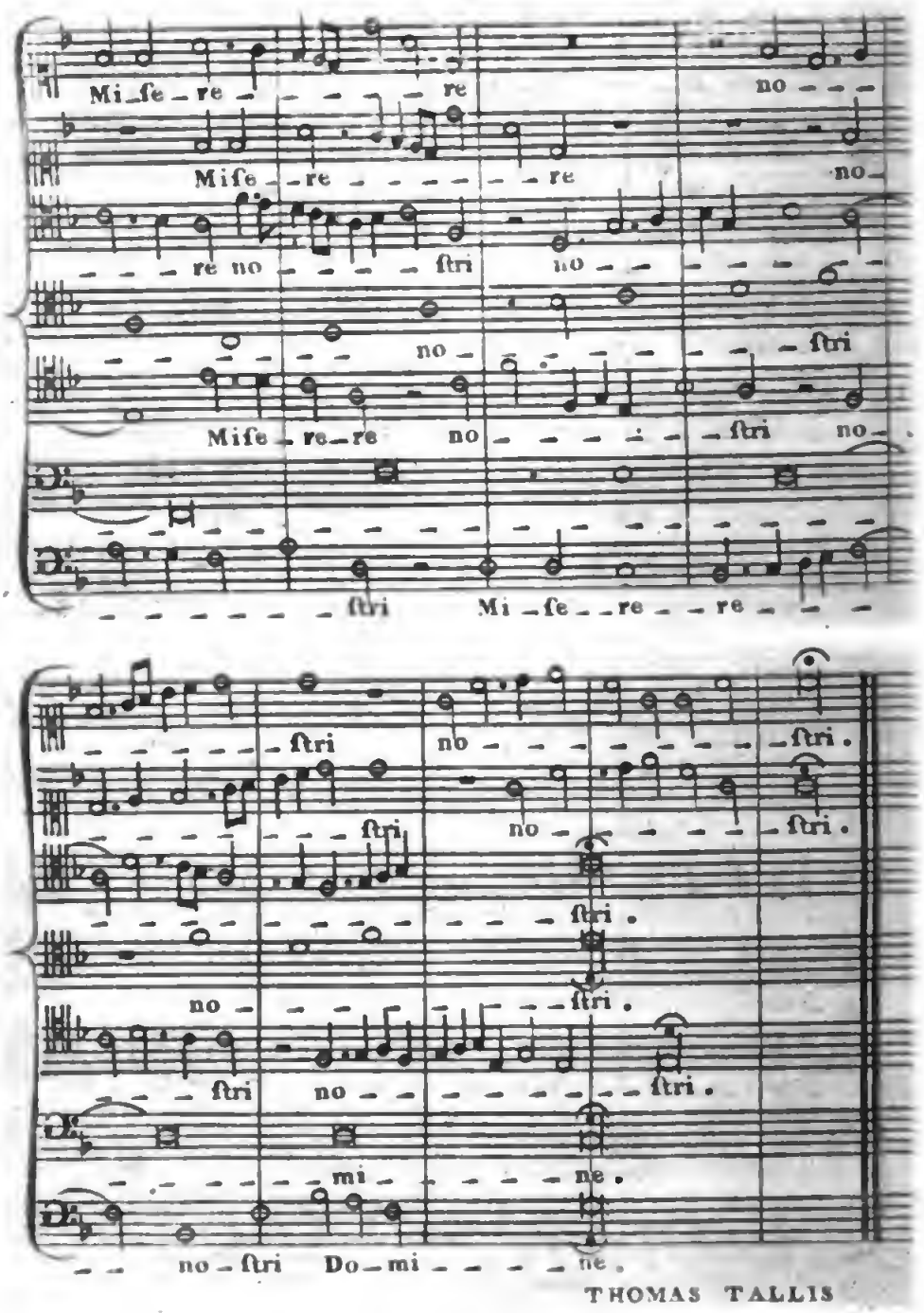


THOMAS TALLIS

CANON


MI - SE - RE - - - - - RE no -
MI - SE - RE - - - - - - RE
MI - SE - RE - RE noſtri Do - - - - mine Miſe -
MI - - - - - - - - SE - - -
MI - - SE - - RE - - RE no - - - - -
MI - - - - - - - - - - - - - - - - -
MI - - - SE - - RE - - - RE no - -
- - - - ſtri Do - - - - - - - mine
no - - - - ſtri Do - - - - - - mi - ne
- re - re - - - no - - - ſtri Mi - ſe - re - - - - - -
- - - RE - - - - - - RE no - - -
- - - ſtri Mi - - ſe - re - - - - - - re no -
- - - - - - - - - - - - - - - - - SE - - - - - -
- ſtri Do - - - - - - - - - mi - ne Mi - - ſe -


Mi_ſe_re___re no__ſtri
Mi_ſe_re__re no___ſtri
re no___ſtri Miſe_rere___ noſtri Do_
ſtri Do_____mi_
ſtri Do__mi_ne Miſere__
RE RE
rere no____ſtri Mi_ſe_
Miſere___re no___ſtri
Miſe_re___re no____ſtri
mi_ne Mi___ſe_re__
ne Mi___ſe__re__re
re no__ſtri Miſe_re_____re
no____ſtri Do__
re_____re no___



THOMAS TALLIS

The Miſerere above exhibited is in its contexture extremely curious and artificial, as will appear by the following analyſis of its parts.

1	Superius Primus -	Duæ Partes in una, Canon in uniſono.
2	Superius Secundus -	Canon in uniſono.
3	Diſcantus - -	Quatuor partes in una, Canon in uniſono, creſcit in duplo, Arſin & Theſin.
4	Contratenor - -	Canon in uniſono.
5	Tenor - -	Voluntaria pars.
6	Baſſus primus - -	Canon in uniſono.
7	Baſſus ſecundus -	Canon in uniſono.

RICHARD FARRANT, a fine old compoſer for the church, was a gentleman of the chapel royal in 1564, and after that maſter of the children of St. George's chapel at Windſor, with an allowance of 81l. 6s. 8d. per annum, for their diet and teaching. He was alſo one of the clerks and one of the organiſts of the ſame chapel. Upon occaſion of theſe latter appointments he reſigned his place in the chapel royal, but in 1569 was called to it again, and held it till 1580, when Anthony Todd was appointed in his room. His places in the chapel at Windſor he enjoyed to the time of his death, which is ſuppoſed to have been in 1585, Nathaniel Giles, then a bachelor in muſic, being ſworn into both of them on the firſt day of October in that year. His compoſitions are in a ſtyle remarkably devout and ſolemn; many of them are printed in Barnard's Collection of Church-muſic above-mentioned, and a few in Dr. Boyce's cathedral muſic.

ROBERT PARSONS, or, as his name is ſpelt by Morley, PERSONS, was organiſt of Weſtminſter abbey. The following epitaph on him is in Camden's Remains.

Upon Maſter Parſons, Organiſt at Weſtminſter.

Death paſſing by and hearing Parſons play,
Stood much amazed at his depth of ſkill,
And ſaid 'This artiſt muſt with me away,'
For death bereaves us of the better ſtill;
But let the quire, while he keeps time, ſing on,
For Parſons reſts, his ſervice being done.

He

He was ſworn of queen Elizabeth's chapel on the ſeventeenth day of October 1563, and was drowned at Newark upon Trent on the twenty-fifth of January, 1569. Many of his compoſitions are extant in MS.

Butler, in his Principles of Muſic, page 91, ſpeaks in terms of high commendation of the In Nomines of Parſons, and alſo of thoſe of Tye and Taverner *.

CHAP. IX.

IN what manner the theory of muſic was anciently taught in the univerſities of this kingdom, eſpecially that of Oxford, may in ſome meaſure be collected from the accounts given by Wood of the ſtudies and exerciſes of candidates for degrees in that faculty. As to the practice of it, it is evident that for many years it was only to be acquired in monaſteries, and in the ſchools of cathedral and collegiate churches. The muſic lecture in Oxford was not founded till the year 1626; and before that time, although there were endowments for the ſupport of profeſſors, and the reading of lectures in divinity and other faculties, we meet with no account of any thing of the kind reſpecting muſic.

It is probable that this conſideration, and a view to the benefit that might accrue to ſtudents in muſic, in common with thoſe in-

* The term In Nomine is a very obſcure deſignation of a muſical compoſition, for it may ſignify a fugue, in which the principal and the reply differ in the order of ſolmiſation: ſuch a fugue being called by muſicians a Fugue in Nomine, as not being a fugue in ſtrictneſs. Again, it may ſeem to mean ſome office in divine ſervice, for in the Gradual of the Romiſh church the Introitus, In feſtos ſanctiſſimi nominis Jeſu has this beginning, 'In nomine Jeſu omne genu flectatur:' and this latter circumſtance ſeems to be deciſive of the queſtion. But upon looking into an In Nomine of Maſter Tauerner, in that venerable old book intitled 'Morning and Euenyng Praier and Communion ſet forth in 'fower partes, to be ſong in churches,' printed by John Day in 1565, it clearly appears that the term refers to the nineteenth Pſalm, as it ſtands in the Vulgate, though it is the twentieth in our tranſlation, and that by reaſon of the following verſe in it, 'Lætabimur 'in ſalutari tuo: & in nomine Dei noſtri magnificabimur.'

In the Life of Milton by his nephew Phillips, prefixed to the Engliſh tranſlation of his State Letters, it is ſaid that John Milton the father, who was ſo eminently ſkilled in muſic as to be ranked among the maſters of the ſcience in his time, compoſed an In Nomine, for which he received of a Poliſh prince a preſent of a gold chain and medal.

tended

tended for other profeſſions, from public lectures, were the motives with that princely-ſpirited man, Sir Thomas Greſham, to the foundation of that college in London known by his name, which within theſe few years has ceaſed to exiſt; and the endowment for the maintenance of perſons of ſufficient ability to read public lectures in the faculties and ſciences of divinity, aſtronomy, muſic, geometry, law, phyſic, and rhetoric.

To this end he by his will, bearing date the fifth day of July 1575, declares the uſes of a conveyance made by him dated the twentieth day of May preceding, to his lady and certain other truſtees therein named, that is to ſay: 'As to a moiety of his buildings in London called the 'Roiall Exchange, after the determination of the particular eſtates 'in the whole by the ſaid conveyance limitted, to the maior and comi-'nalty and cittezens of London & their ſucceſſors, willing and diſ-'poſing that they ſhall every yere give and diſtribute to and for the 'ſuſtentation, maynetenaunce, and findinge foure perſons, from tyme 'to tyme to be choſen, nominated, and appointed by the ſaid maior 'and cominalty and cittezens, and their ſucceſſors, mete to rede the 'lectures of divynitye, aſtronomy, muſicke, and geometry, within 'his then dwelling-houſe in the pariſh of St. Hellynes in Biſhopſ-'gate-ſtreete, and St. Peeters the Pore, in the cittye of London, the 'ſomme of two hundred pounds of lawfull money of England, that 'is to ſay, to every of the ſaid readers for the tyme beinge, the ſomme 'of fifty pounds yerely, for their ſallaries and ſtipendes mete for foure 'ſufficiently learned to reade the ſaid lectures, the ſame to be paid 'at two uſuall tearmes in the yere yerely, that is to ſay, at the feaſtes 'of th' annunciation of St. Mary the virgin, and of St. Mighell th' 'archangell, by even portions to be paid.'

And as concerning the other moiety which he had by his ſaid will diſpoſed to the wardens and cominalty of the miſtery of the mercers of the cittye of London, the teſtator wills and diſpoſes it to them and their ſucceſſors that they ſhall 'yerely pay and diſtribute to and for the find-'ing, ſuſtentation, and mayntenance of three perſons mete to read the 'lectures of law, phiſicke, and rethoricke, within his dwelling-houſe 'aforeſaid, 150l. viz. 50l. to each of the ſaid three perſons.'

Theſe endowments, by the terms of the will were poſtponed during the life of lady Greſham. Sir Thomas died on the twenty-firſt day of November, 1579, and his lady on the third of November, 1596;

upon which the proviſions for the lectures took effect. In the beginning of the year ſucceeding the death of lady Greſham, the mayor, &c. of London, and the Mercers Company wrote to the univerſities of Oxford and Cambridge, requeſting a nomination to them ſeverally of perſons properly qualified for profeſſors, in conſequence of which nomination three were choſen from each univerſity; the ſeventh, that is to ſay, the muſic profeſſor, Dr. John Bull, was appointed by the ſpecial recommendation of queen Elizabeth.

Having elected the profeſſors, the city and the Mercers Company next proceeded to ſettle the courſe and ſubjects of the lectures; and this was done by certain ordinances and agreements, bearing date the ſixteenth day of January, 1597, between the mayor and commonalty and citizens of London on the firſt part, the wardens and commonalty of the myſtery of mercers of the ſame city of the ſecond part, and the lecturers elected and appointed and placed in Greſham-houſe on the third part.

It was for ſome time a matter of debate whether the lectures ſhould be red in Engliſh or in Latin, or in both languages*; the reaſons for reading them, or at leaſt the divinity lecture, in Engliſh, are extant in Strype's edition of Stowe's Survey, but at length it was agreed that they ſhould be red in both languages.

The ordinances above-mentioned may be ſeen at large in Strype's edition of Stow, vol. II. Append. II. page 2, and alſo in the preface to Ward's Lives of the Greſham Profeſſors: what concerns the muſic lecture is in theſe words:

'The ſolemn muſick lecture is to be red twice every week, in manner following, viz. the theorique part for half an hour, or thereabouts; and the practique by concent of voice or of inſtruments, for the reſt of the hour; whereof the firſt lecture to be in the Latin tongue, and the ſecond in the Engliſh tongue. The days appointed for the ſolemn lectures of muſick are Thurſday and Saturday in the afternoons, between the hours of three and four; and becauſe at this time Mr. Doctor Bull is recommended to the place by the queen's moſt excellent majeſty, being not able to ſpeak Latin, his lectures are permitted to be altogether in Engliſh ſo long as he ſhall continue the place of the muſic lecturer there.'

* Book I. pag. 128, edit. 1720.

The

The ordinances above-mentioned appoint the days and hours for reading the ſeveral lectures; but theſe were not finally adjuſted till the year 1631, when the reading was confined to the law terms, and that in the following order:

Monday,	Divinity.
Tueſday,	Civil Law.
Wedneſday,	Aſtronomy.
Thurſday,	Geometry.
Friday,	Rhetoric.
Saturday,	Phyſic. Muſic.

And this is the order now obſerved *.

WILLIAM BIRD, ſuppoſed to be the ſon of Thomas Bird, one of the gentlemen of the chapel in the reign of Edward VI. † was one of the children of the ſame; and, as it is aſſerted by Wood in the Aſhmolean MS. was bred up under Tallis. There are ſome particulars relating to this eminent perſon that embarraſs his hiſtory, and render it difficult to aſcertain preciſely either the time of his birth, or his age when he died, and conſequently the period in which he flouriſhed. That he was very young in the reign of Edward VI. may be concluded from the circumſtance that he lived till the year 1623, at which time, ſuppoſing him to have been born in the firſt year of that prince's reign, viz. anno 1546, he muſt have been of the age of ſeventy-ſeven. And yet there are many of his compoſitions, particularly maſſes, extant, which muſt be ſuppoſed to have been made while

* In the eighth year of the preſent king an act of parliament paſſed for carrying into execution an agreement of the city and the mercer's company with the commiſſioners of the exciſe revenue for the purchaſe of Greſham-college, and the ground and buildings thereunto belonging, and for veſting the ſame in the crown for the purpoſe of erecting and building an exciſe-office there, and for enabling the lecturers of the ſaid college to marry, notwithſtanding any reſtriction contained in the will of Sir Thomas Greſham, knight, deceaſed.

The bill was ſtrongly oppoſed in the houſe of commons by the profeſſors, with Dr. Pemberton, the phyſic profeſſor, at their head; but a clauſe being inſerted therein that gave him an additional ſum of 50l. a year for his life, he was ſatisfied, as were the other profeſſors with the ſum of 50l. a year in lieu of their apartments in the college over and above their ſtipends, and that proviſion in the act that left them at liberty to marry. The city, and alſo the mercer's company were obliged to find and provide a proper and ſufficient place or places for the profeſſors to read in; and accordingly the lectures are now red in a room over the Royal Exchange.

† Beſides being a gentleman of the chapel, it ſeems that he was clerk of the cheque. He died in 1561.

the church ſervice was in Latin, and beſpeak him to have arrived at great excellence in his faculty before the final eſtabliſhment of the liturgy under queen Elizabeth. The moſt probable conjecture that can be formed touching this particular ſeems to be, that he was a child of the chapel under Edward VI. and as his name does not occur in the chapel eſtabliſhment of queen Mary, that he was either not in her ſervice, or if he was, that he did not receive a ſtipend as Tallis and others did whoſe names are entered on the roll.

There can be very little doubt, conſidering the time when they lived, and the compoſitions by them publiſhed ſeparately and in conjunction, but that both Tallis and Bird were of the Romiſh communion. It was not to be expected that in thoſe times the ſervants of the chapel ſhould be either divines or caſuiſts, therefore it is not to be wondered at if Tallis in particular accommodated himſelf to thoſe ſucceſſive changes of the national religion which were made before the reformation was completed; or that he and Bird ſhould afterwards fall in with that eſtabliſhment which baniſhed ſuperſtition and error from the church, and become good and ſincere proteſtants.

Upon the acceſſion of queen Elizabeth, and the reſolutions taken by her to reform the choral ſervice, Richard Bowyer, who had been maſter of the children under king Henry VIII. Edward VI. and queen Mary, was continued in that ſtation; Dr. Tye, who ſeems to have been out of employ during the reign of queen Mary, and William Blitheman were made organiſts, and Tallis continued a gentleman of the chapel royal. As to Bird, there ſeems to have been no proviſion made for him at court: on the contrary he went to Lincoln, of which cathedral he had been choſen organiſt in 1563; nor does it appear that he had any employment in the chapel till the year 1569, when he was appointed a gentleman thereof in the room of Robert Parſons, who about a month before, by accident, was drowned at Newark upon Trent *. Upon his being elected into the chapel, Bird was permitted by the dean and chapter to execute his office of organiſt of Lincoln by a ſubſtitute named Butler, of whom there are no memorials remaining.

It appears that in 1575 Tallis and Bird were both gentlemen, and alſo organiſts of the royal chapel; but the time of their appointment to this latter office cannot now be aſcertained.

* This diſaſter befel Parſons January 25, 1569, and Bird was ſworn in his room February 22, in the ſame year. Cheque Book.

Wood,

Wood, in his account of Morley, Faſti, anno 1588, ſays of Bird that he was ſkilled in the mathematics; and it there and elſewhere appears that Morley, who was his diſciple, was taught by him as well mathematics as muſic.

Theſe are all the particulars of his life that can now be recovered, excepting that he died on the fourth day of July in the year 1623, and that he had a ſon named Thomas, educated in his own profeſſion, who in the year 1601 was the ſubſtitute of Dr. John Bull, and while he was travelling abroad for the recovery of his health, red the muſic lecture for him at Greſham college.

The compoſitions of Bird are many and various; thoſe of his younger years were moſtly for the ſervice of the church, and favour ſtrongly the ſuppoſition that he then adhered to the Romiſh communion; for with what reaſon can it be imagined that a proteſtant muſician ſhould, not to mention other Latin offices, compoſe maſſes? and of theſe there are three at leaſt of Bird's actually in print, one for three, another for four, and another for five voices.

The work herein before ſpoken of, entitled 'Cantiones, quæ ab argumento ſacræ vocantur, quinque et ſex partium, Autoribus Thoma Talliſio et Guilielmo Birdo,' London 1575, oblong quarto, was compoſed by Bird, in conjunction with Tallis, and ſeems to be the earlieſt of his publications, though he muſt at that time have been ſomewhat advanced in years. He alſo compoſed a work of the ſame kind entitled 'Sacrarum Cantionum, quinque vocum,' printed in 1589, among which is that noble compoſition 'Civitas ſancti tui,' which for many years paſt has been ſung in the church as an anthem to the words 'Bow thine ear, O Lord.'

Beſides theſe he was the author of a work entitled 'Gradualia, ac Cantiones ſacræ, quinis, quaternis triniſque vocibus concinnatæ. lib. primus. Authore Gulielmo Byrde, Organiſta regio Anglo.' Of this there are two editions, the latter publiſhed in 1610.

In the dedication of this work to Henry Howard, earl of Northampton, the author teſtifies his gratitude to that nobleman for the part he had taken in procuring for him and his fellows in the royal chapel an increaſe of ſalary. His words are theſe: 'Te ſuaſore ac rogatore, ſereniſſimus rex (exemplo poſt regis Edouardi tertii ætatem inaudito) me ſocioſq; meos, qui ipſius majeſtati in muſicis,

'ſicis deſeruimus, nouis auxit beneficiis, & ſtipendiorum in-'crementis *.

The contents of this firſt book of the Gradualia are antiphons, hymns, and other offices, in the Latin tongue for the feſtivals, that is to ſay, In feſto Purificationis, In feſto omnium ſanctorum, In feſto corporis Chriſti, In feſto nativitatis beatæ Mariæ Virginis, and others, probably compoſed during the reign of queen Mary.

Another collection of the like ſort, and by the ſame author, was publiſhed by him in the ſame year 1610, with this title, 'Gradualia, 'ſeu cantionum ſacrarum: quarum aliæ ad quatuor, aliæ vero ad quin-'que et ſex voces editæ ſunt.'

Theſe, with the maſſes above-mentioned, after a careful enquiry, ſeem to be the whole of the compoſitions for the church, publiſhed by Bird himſelf, and that he ſhould think it proper to utter them in the reign of James the Firſt, and at a time when the church had rejected theſe and numberleſs other offices of the like kind, which formerly made a part of divine ſervice, can only be accounted for by that diſpoſition which then prevailed in the public to receive and admire whatever had the ſanction of his name.

Although it appears by theſe his works that Bird was in the ſtricteſt ſenſe a church muſician, he occaſionally gave to the world compoſitions of a ſecular kind; and he ſeems to be the firſt among Engliſh muſicians that ever made an eſſay in the compoſition of that elegant ſpecies of vocal harmony the madrigal. The La Verginella of Arioſto which he ſet in that form for five voices, being the moſt ancient muſical compoſition of the kind to be met with in the works of Engliſh authors.

To ſpeak of his compoſitions for private entertainment, there are extant theſe that follow:

'Songs of ſundry natures, ſome of grauitie, and others of myrth, 'fit for all companies and voyces, printed in 1589.'

* This paſſage has an alluſion to a grant of James I. anno 1604, after a long and chargeable ſuit, with the furtherance of the earl of Northampton, and other honourable perſons, whereby the ſtipends of the gentlemen of the chapel were encreaſed from thirty to forty pounds per annum, and the allowance for the twelve children from ſix-pence to ten pence per diem, with a proportionable increaſe of ſalary to the ſerjeant, the two yeomen, and the groom of the veſtry. A memorial of this grant is entered in the cheque-book of the chapel royal, with an anathema upon whoſoever ſhall take out the leaf. A copy of the whole verbatim is inſerted in a ſubſequent page of this volume.

'Pſalmes,

'Pſalmes, ſonets, and ſongs of ſadneſs and pietie made into muſicke of five parts, whereof ſome of them going abroad among divers in untrue coppies, are here truly corrected; and th' other being ſongs very rare and newly compoſed, are here publiſhed for the recreation of all ſuch as delight in muſicke, by William Byrd, one of the Gent. of the Queens Majeſties royall chappell.'

The laſt of his works publiſhed by himſelf is entitled 'Pſalmes, Songs, and Sonets: ſome ſolemne, others joyfull, framed to the life of the words, fit for voyces or viols of 3, 4, 5, and 6 parts.' Lond. 1611.

Beſides theſe he was the author of many compoſitions publiſhed in collections made by other perſons, namely, that entitled 'Parthenia, or the maiden-head of the firſt muſick that ever was printed for the virginalls, compoſed by three famous maſters William Byrd, Dr. John Bull, and Orlando Gibbons, gentlemen of her majeſties chappell,' in which are three leſſons for that inſtrument of his compoſition. In the printed collections of ſervices and anthems publiſhed at ſundry times, namely, thoſe of Day and Barnard, are many compoſed by him, and ſtill many more which exiſt only in the manuſcript books of the king's chapel, the cathedral, and collegiate churches of this kingdom.

That he was an admirable organiſt there cannot be the leaſt doubt: a very good judge of muſic, who was well acquainted with him, ſays that 'with fingers and with pen he had not his peer *;' and we need but advert to his compoſitions to judge of his ſtyle and manner of playing on that noble inſtrument. If he had, as the paſſage above-cited ſeems to indicate, a free and voluble hand, we may reaſonably conclude that the exerciſe of it was ſufficiently reſtrained and corrected by his judgment; and that his voluntaries were enriched with varied motion, lofty fugues, artful ſyncopations, original and unexpected cadences, and, in ſhort, all the ornaments of figurate deſcant, forming a ſtyle ſolemn, majeſtic, and devout.

His muſic for the virginals, or, as we ſhould now ſay, his leſſons for the harpſichord, are of a caſt proper for the inſtrument; and as we cannot but ſuppoſe that he was able to play them himſelf, beſpeak in him a command of hand beyond what will readily be conceived of by thoſe who imagine, as is the truth in many inſtances, that the

* See the verſes of John Baldwin in a ſubſequent page.

powers

powers of execution, as well in inſtrumental as vocal muſic, have been increaſing for two centuries paſt even to this day. In the collection entitled Parthenia above-mentioned, the leſſons of Bird are none of the eaſieſt; but in a manuſcript collection, conſiſting ſolely of his own compoſitions, and preſented by him to a ſcholar of his, the lady Nevil, are ſome as difficult to execute as any of modern times. In this collection is that compoſition taken notice of by Dr. Ward in his Life of Dr. Bull, entitled 'Have with you to Walſingham *.'

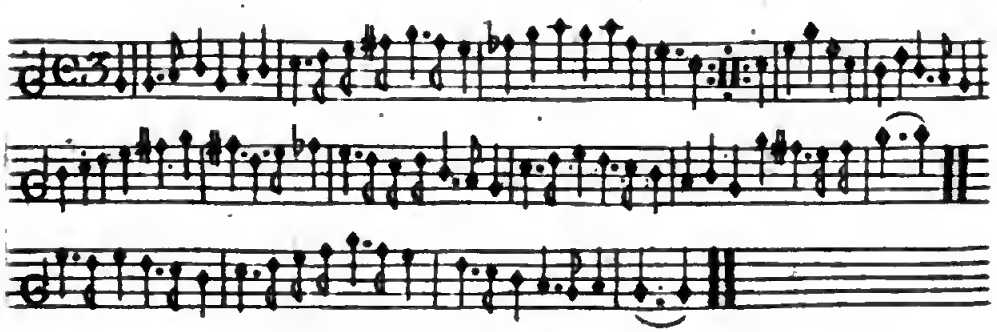
* This leſſon is mentioned by Dr. Ward, as being in a manuſcript volume in the library of Dr. Pepuſch, the contents whereof he has given at large; in that collection it ſtands the firſt, and is called only Walſingham. The Doctor in a note ſtyles it 'As I 'went to Walſingham,' and ſays, without vouching any authority, that this tune was firſt compoſed by Bird with twenty-two variations, and that afterwards thirty others were added to it at different times by Dr. Bull.

Dr. Ward in this note ſeems to confound the leſſon with the tune; for it is more than probable that it was compoſed upon the ground of a tune to an old interlude or ballad in the Pepy's collection mentioned by Dr. Percy in his Reliques of ancient Engliſh Poetry, vol. II. pag. 91, and beginning thus:

'As I went to Walſingham,
'To the ſhrine with ſpeede,
'Met I with a jolly palmer
'In a pilgrime's weede.

"Now God ſave you jolly palmer!
"Welcome lady gay,
"Oft have I ſued to thee for love,
"Oft have I ſaid you nay."

To confirm this opinion of the Doctor's miſtake, it may be obſerved that many of Bird's leſſons were compoſed on old grounds or popular tunes: to give an inſtance of one in particular, in Lady Nevil's book above-mentioned is a leſſon of Bird, intitled Sellenger's, i. e. St. Leger's Round; this Sellenger's Round was an old country dance, and was not quite out of knowledge at the beginning of the preſent century, there being perſons now living who remember it. Morley mentions it in his Introduction, pag. 118, and Taylor the water-poet, in his tract entitled 'The world runs on wheels,' and it is printed in a collection of country-dances publiſhed by John Playford in 1679, the notes of it are as follow:



Bird's

But, notwithſtanding the number and variety of Bird's compoſitions, the moſt permanent memorials of his excellencies are his motets and anthems, to which may be added a fine ſervice in the key of D with the minor third, the firſt compoſition in Dr. Boyce's Cathedral Muſic, vol. III. and that well known canon of his 'Non nobis 'Domine,' concerning which in this place it is neceſſary to be ſomewhat particular.

There ſeems to be a diſpute between us and the Italians whether the canon 'Non nobis Domine' be of the compoſition of our countryman Bird or of Paleſtrina. That it has long been depoſited in the Vatican library, and there preſerved with great care, has been confidently aſſerted, and is generally believed; and that the opinion of the Italian muſicians is that it was compoſed by Paleſtrina may be collected from this, that it has lately been wrought into a concerto in eight parts, and publiſhed at Amſterdam in the name of Carlo Ricciotti, with a note that the ſubject of the fugue of the concerto is a canon of Paleſtrina; and that ſubject is evidently the canon abovementioned in all its three parts.

Now though it is admitted that the canon 'Non nobis Domine' does not occur among any of the works of Bird above enumerated, and that its firſt publication was by John Hilton, at the end of his collection of Catches, Rounds, and Canons, printed in 1652; yet there ſeems to be evidence more than equipollent to what has yet been produced on the other ſide of the queſtion, that he and he only was the author of it: in ſuch a caſe as this tradition muſt be deemed of ſome weight, it is hard to conceive that a falſehood of this kind could ever gain credit, and ſtill harder that it ſhould maintain its ground for near two centuries. Dr. Pepuſch in his Treatiſe of Harmony has expreſsly aſcribed it to Bird, and if he and the reſt of the world concurred in believing it to be a compoſition of his, we at this day, without any ſubſtantial evidence to the contrary, can hardly be juſtified in doubting whether he or another was the author of it.

From the nature of his works it is eaſy to diſcover that Bird was a man of a grave and ſerious temper, the far greater part of them being

Bird's leſſon called Sellenger's Round above-mentioned is apparently a ſet of variations on the country-dance of the ſame name; and it is highly probable that the leſſon 'As I 'went to Walſingham,' was alſo a ſet of variations on the tune of ſome old ballad which had theſe for its initial words.

for the church; and as to the reſt, they are in general as he terms them, 'Pſalmes and ſongs of ſadnes and pietie.' Nevertheleſs he could upon occaſion exerciſe his fancy on lighter ſubjects, but never in the compoſition to words of an indecent or profane import. Twice in his life it ſeems he made an eſſay of his talent for light muſic in the compoſition of the madrigals, 'La Verginella è ſimile un roſa' and 'This ſweet and merry month of May': * of the former of which Peacham ſays it is not to be mended by the beſt Italian of them all.

There is extant of Bird one, and one only eſſay in that kind of compoſition which tends to promote mirth and good fellowſhip by drinking and ſinging, namely, the Round or Catch. It is printed in Hilton's collection; the words are 'Come drink with me,' &c.

Morley relates that Bird and maſter Alfonſo, [the elder Feraboſco] in a virtuous contention, as he terms it, in love betwixt themſelves, made upon the plain-ſong of a Miſerere each to the number of forty ways, and that they could have made infinite more at their pleaſure. From which it is to be inferred that he was a man of an amiable diſpoſition, and that between him and his competitor [Feraboſco] there was none of that envy which ſometimes ſubſiſts between the profeſſors of the ſame art, and which, as Morley inſinuates, is chargeable on the times when they both lived.

The teſtimonies to the merits of this moſt excellent muſician are almoſt as numerous as the authors, at leaſt of this country, who have written on the ſcience or practice of muſic ſince his time. In the cheque-book of the chapel royal he is called the father of muſic; and in the commendatory verſes before the ſecond part of the Gradualia, 'Britannico muſicæ parenti.' Morley ſtyles him 'his louing maſter 'neuer without reuerence to be named of muſicians;' and Peacham aſſerts, that even by the judgment of France and Italy he was not excelled by the muſicians of either of thoſe countries. Speaking of

* Taken from the Orlando Furioſo, canto primo. The firſt of theſe madrigals is in five parts, and is printed at the end of the 'Pſalmes, ſonets, and ſongs of ſadnes and pietie;' a tranſlation of the words fitted to the ſame notes, may be ſeen in a collection entitled 'Muſica Tranſalpina;' the other madrigal is printed in a collection entitled 'The 'firſt felt of Italian madrigals Engliſhed by Thomas Watſon,' it is ſet both in five and ſix parts. In the title-page of the latter book the two latter madrigals are ſaid to be compoſed after 'the Italian vaine at the requeſt of the ſayd Thomas Watſon.'

his

his Cantiones ſacræ and Gradualia, he ſays, what all muſt allow who ſhall peruſe them, that they are angelical and divine; and of the madrigal La Verginella, and ſome other compoſitions in the ſame ſet, that they cannot be mended by the beſt Italian of them all.

Beſides his ſalaries and other emoluments of his profeſſion, it is to be ſuppoſed that Bird derived ſome advantages from the patent granted by queen Elizabeth to Tallis and him, for the ſole printing of muſic and muſic paper: Dr. Ward ſpeaks of a book which he had ſeen with the letters T. E. for Thomas Eaſt, Eſt, or Eſte, for he ſpelt his name in all of theſe three ways, who printed muſic under that patent.

Tallis died in 1585, and the patent, by the terms of it, ſurvived to Bird, who, no doubt for a valuable conſideration, permitted Eaſt to exerciſe the right of printing under the protection of it: and he in the title-page of moſt of his publications ſtyles himſelf the aſſignee of William Byrd. This patent granted for twenty-one years expired in 1595; and afterwards another, containing a power to ſeize muſic books and muſic paper was granted to Morley.

The muſic printed under this patent was in general given to the world in a very elegant form, for the initial letters of the ſeveral ſongs were finely ornamented with fanciful devices; every page had an ornamented border, and the notes, the heads whereof were in the form of a lozenge, were well cut, and to a remarkable degree legible.

Wood ſeems to have erred in aſcribing to Bird an admired compoſition in forty parts, which he ſays is not extant. Compoſitions in forty parts are not very common; there is one of Tallis, of which an account has been given in a preceding page, and is probably the compoſition alluded to by Wood, who ſeems to have been guilty of a very excuſable miſtake of one eminent muſician for another.

In a manuſcript collection of motets, madrigals, fantazias, and other muſical compoſitions of ſundry authors, in the hand-writing of one John Baldwine, a ſinging-man of Windſor, and a compoſer himſelf, made in the year 1591, are many of the motets of Bird in ſcore. The book is a ſingular curioſity, as well on account of its contents, as of certain verſes at the end, compoſed by Baldwine himſelf, in which the authors whoſe works he had been at the pains of collecting, are ſeverally characteriſed. The verſes are very homely, but the eulogium on Bird is ſo laboured, and beſpeaks ſo loudly the eſtimation in which

which he was held, as well abroad as at home, that the inſertion of the whole will hardly be thought to need an apology.

Reede, here, behold and ſee all that muſicions bee:
What is incloſde herein, declare I will begine.

A ſtore-houſſe of treaſure this booke may be ſaiede
of ſonges moſt excelente and the beſte that is made,
collected and choſen out of the beſt autours
both ſtranger and engliſh borne, whiche be the beſt makers
And skilfullſt in muſicke, the ſcyence to ſett foorthe
as herein you ſhall finde if you will ſpeake the truthe.
there is here no badd ſonge, but the beſt can be hadd.
the cheefeſt from all men: yea there is not one badd,
and ſuch ſweet muſicke as dothe much delite yeelde
bothe unto men at home and birds abroade in fielde.
the autors for to name I maye not here forgett,
but will them now downe put and all in order ſett.
I will begine with white, ſhepper, tye, and tallis
parſons, gyles, mundie th'oulde one of the queenes pallis
mundie youge, th'oulde mans ſonne and like wyſe others moe;
there names would be to longe, therefore I let them goe;
yet muſt I ſpeake of moe euen of ſtraingers alſo:
and firſte I muſt bringe in alfonſo ferabolco,
A ſtrainger borne he was in italie as I here;
Italians ſaie of hime in skill he had no peere.
luca merenſio with others manie moe,
as philipp demonte the emperour's man alſo;
and orlando by name and eeke crequillion,
cipriano rore: and alſo andreon.
All famous in there arte, there is of that no doute:
there workes no leſſe declare in euerie place aboute
yet let not ſtraingers bragg, nor they theſe ſoe commende;
for they maye now geue place and ſett themſelues behynd
An engliſhe man by name, willm birde for his skill
whiche I ſhould haue ſett firſt, for ſoe it was my will
whoſe greate skill and knowledge dothe exceile all at this tyme
and far to ſtrange countries abroade his skill dothe ſhyne:

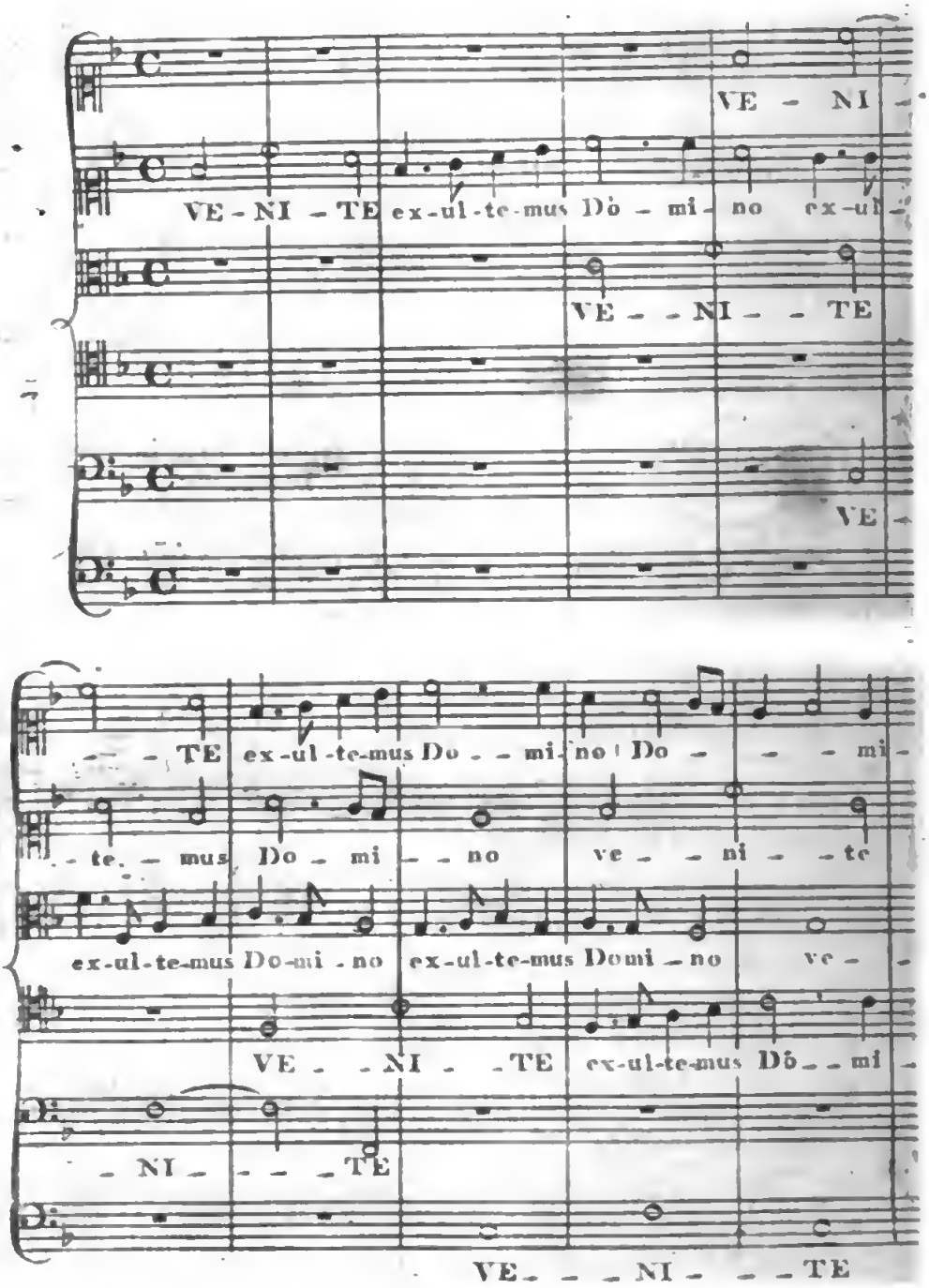
ſamng

famus men be abroade, and skilful in the arte,
I do confesse the same and will not from it starte;
but in ewropp is none like to our englishe man,
which doth so farre exceede, as trulie I it scan,
as ye cannot finde out his equale in all thinges
throwghe out the worlde so wide, and so his fame now ringes.
With fingers and with penne he hathe not now his peere;
for in this world so wide is none can him come neere.
the rarest man he is in musicks worthy arte
that now on earthe dothe liue: I speake it from my harte
or heere to fore hath been or after him shall come:
none such I feare shall rise that may be calde his fonne.
O famus man! of skill and indgemente greate profounde;
lett heauen and earth ringe out thy worthye praise to sownde;
ney lett thy skill it selfe thy worthie fame recorde
to all posteretie thy due desert affordе;
and lett them all which heere of thy greate skill then saie
fare well, fare well thou prince of musicke now and aye;
fare well I say, fare well, fare well and here I end
fare well melodious birde, fare well sweet musicks frende:
all these things do I speake not for rewarde or bribe;
nor yet to flatter him or lett him vpp in pride,
nor for affeccion or ought might mone there towe,
but euen the truth reporte and that make knowen to powe.
lo heere I end farewell, committinge all to god,
who kepe us in his grace and shilde us from his rodd.

finis.— Jo. Baldwine.

The two following motets, the one printed in the second part of the Gradualia, and the other in the Cantiones Sacræ, are evidences of the skill and abilities of this admirable church musician.

Of the latter of these compositions it is to be remarked that it is in eight parts, that is to say, Superius primus et secundus, Contratenor primus et secundus, Tenor primus et secundus, and Bassus primus et secundus; and that in the printed book each of these eight parts is in canon of two in one, rectè et retro. The whole is, in the judgment of some of the ablest musicians at this day living, a most stupendous contrivance.


VE - NI -
VE - NI - TE ex-ul-te-mus Dò - mi - no ex-ul -
VE - - NI - - TE
VE -
- - TE ex-ul-te-mus Do - - mi - no Do - - - mi -
- te - mus Do - mi - - no ve - - ni - - te
ex-ul-te-mus Do-mi - no ex-ul-te-mus Domi - no ve -
VE - - NI - - TE ex-ul-te-mus Dò - - mi -
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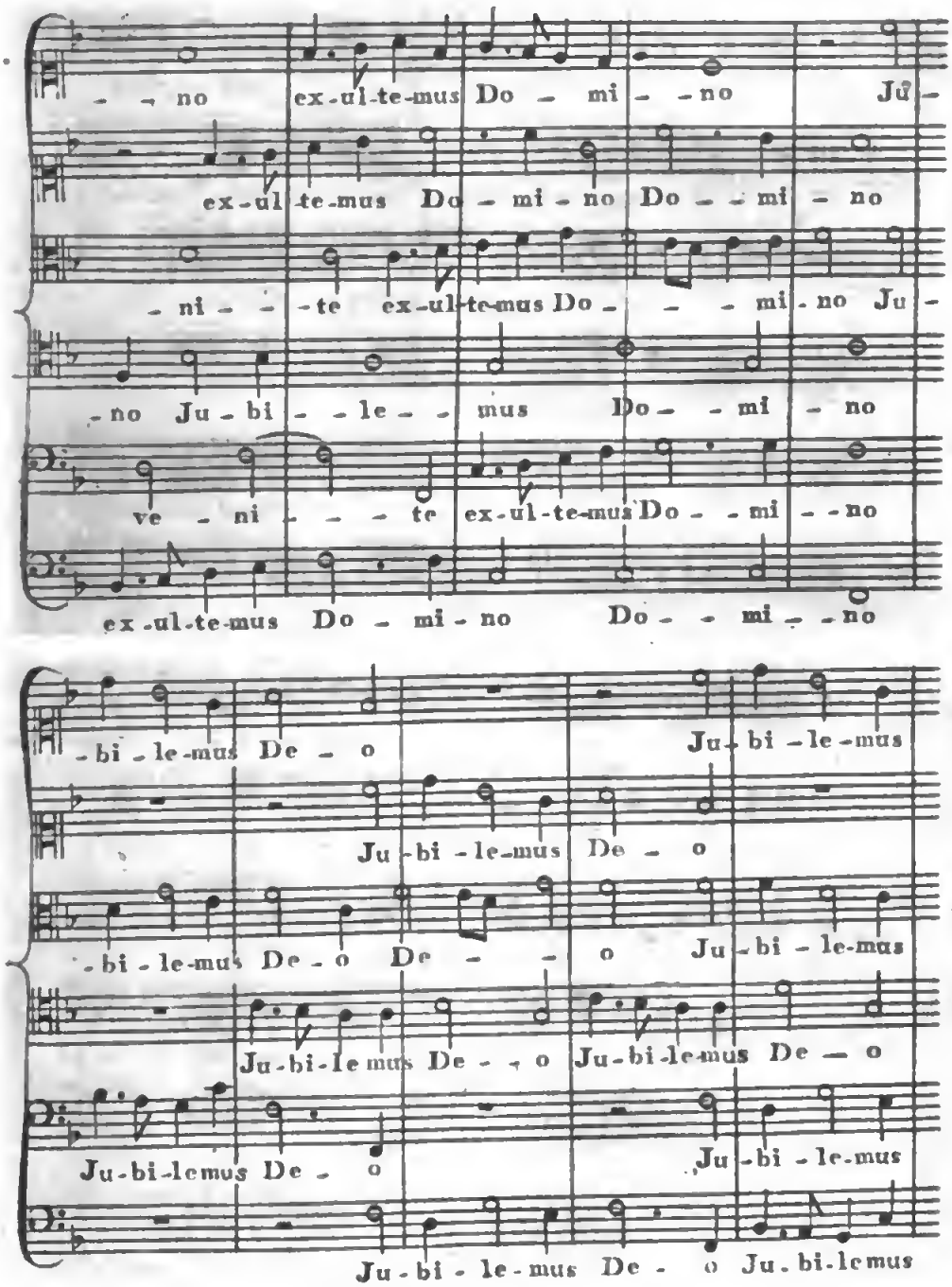
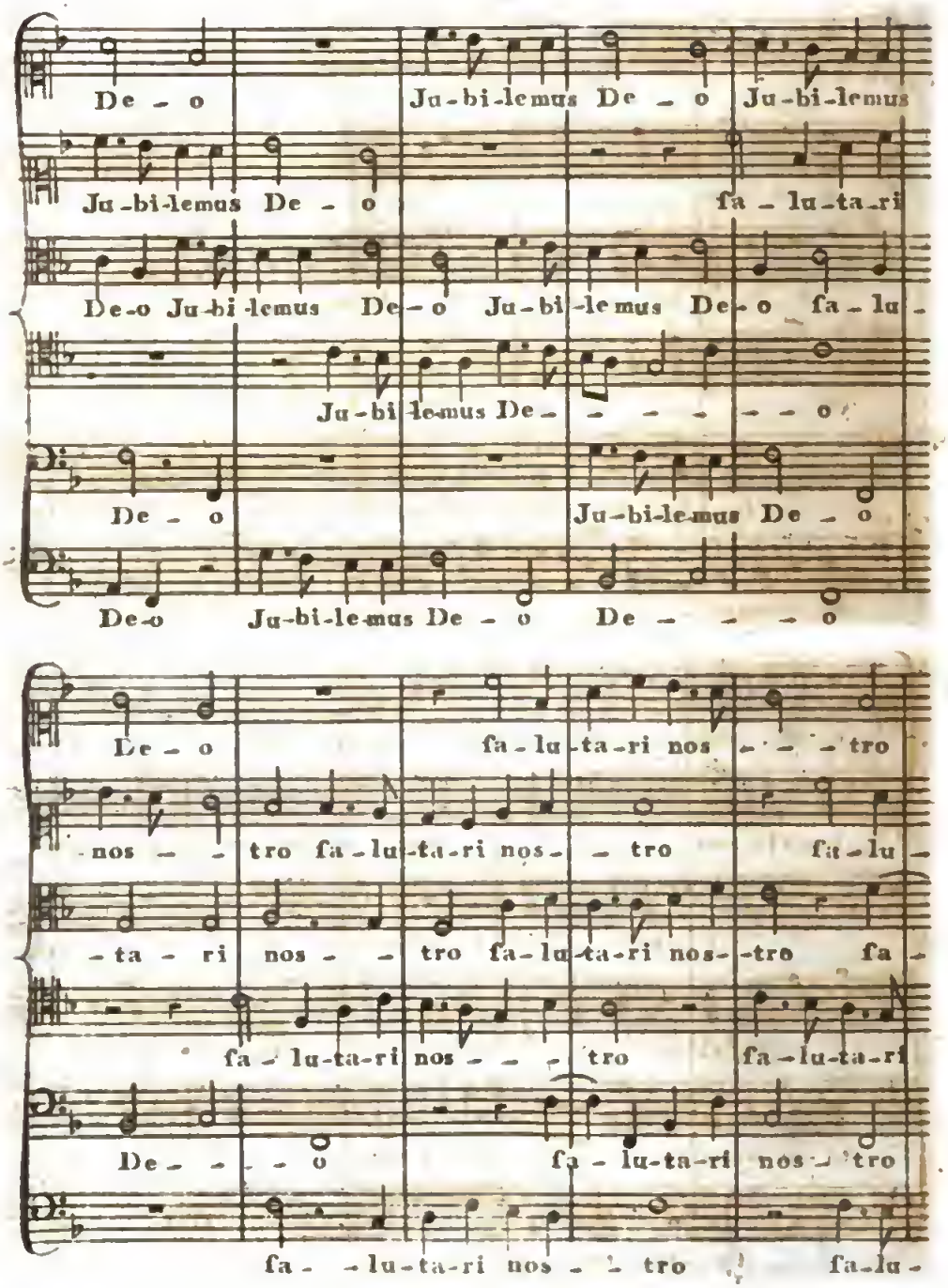
VE - - - NI - - - TE


no ex-ul-te-mus Do - mi - no Ju-
ex-ul-te-mus Do - mi - no Do - - mi - no
ni - - te ex-ul-te-mus Do - - - mi - no Ju-
no Ju - bi - - le - - mus Do - - mi - no
ve - ni - - - te ex-ul-te-mus Do - - mi - - no
ex-ul-te-mus Do - mi - no Do - - mi - - no
bi - le-mus De - o Ju - bi - le-mus
Ju - bi - le-mus De - o
bi - le-mus De - o De - - o Ju - bi - le-mus
Ju-bi-le mus De - - o Ju-bi-le-mus De - o
Ju-bi-le mus De - o Ju - bi - le-mus
Ju - bi - le-mus De - o Ju - bi - le-mus


De - o Ju-bi-le-mus De - o Ju-bi-le-mus
Ju-bi-le-mus De - o fa - lu-ta-ri
De-o Ju-bi-le-mus De-o Ju-bi-le-mus De-o fa-lu-
Ju-bi-le-mus De- - - - - - o
De - o Ju-bi-le-mus De - o
De-o Ju-bi-le-mus De - o De - - - o
De - o fa-lu-ta-ri nos - - - tro
-nos - - tro fa-lu-ta-ri nos- - tro fa-lu-
-ta - ri nos - - tro fa-lu-ta-ri nos- -tro fa-
fa - lu-ta-ri nos - - - tro fa-lu-ta-ri
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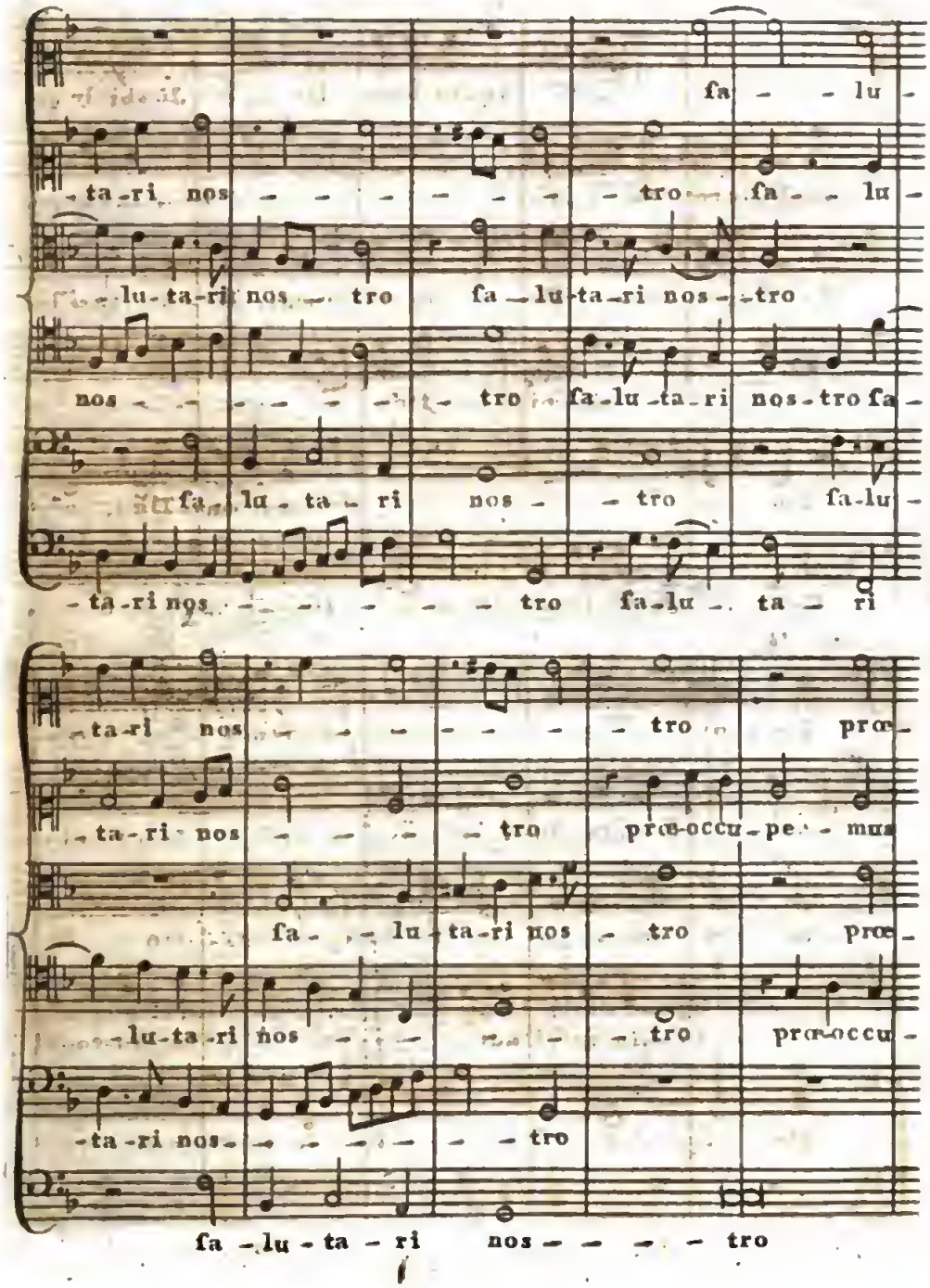
fa - - lu-ta-ri nos - - tro fa-lu-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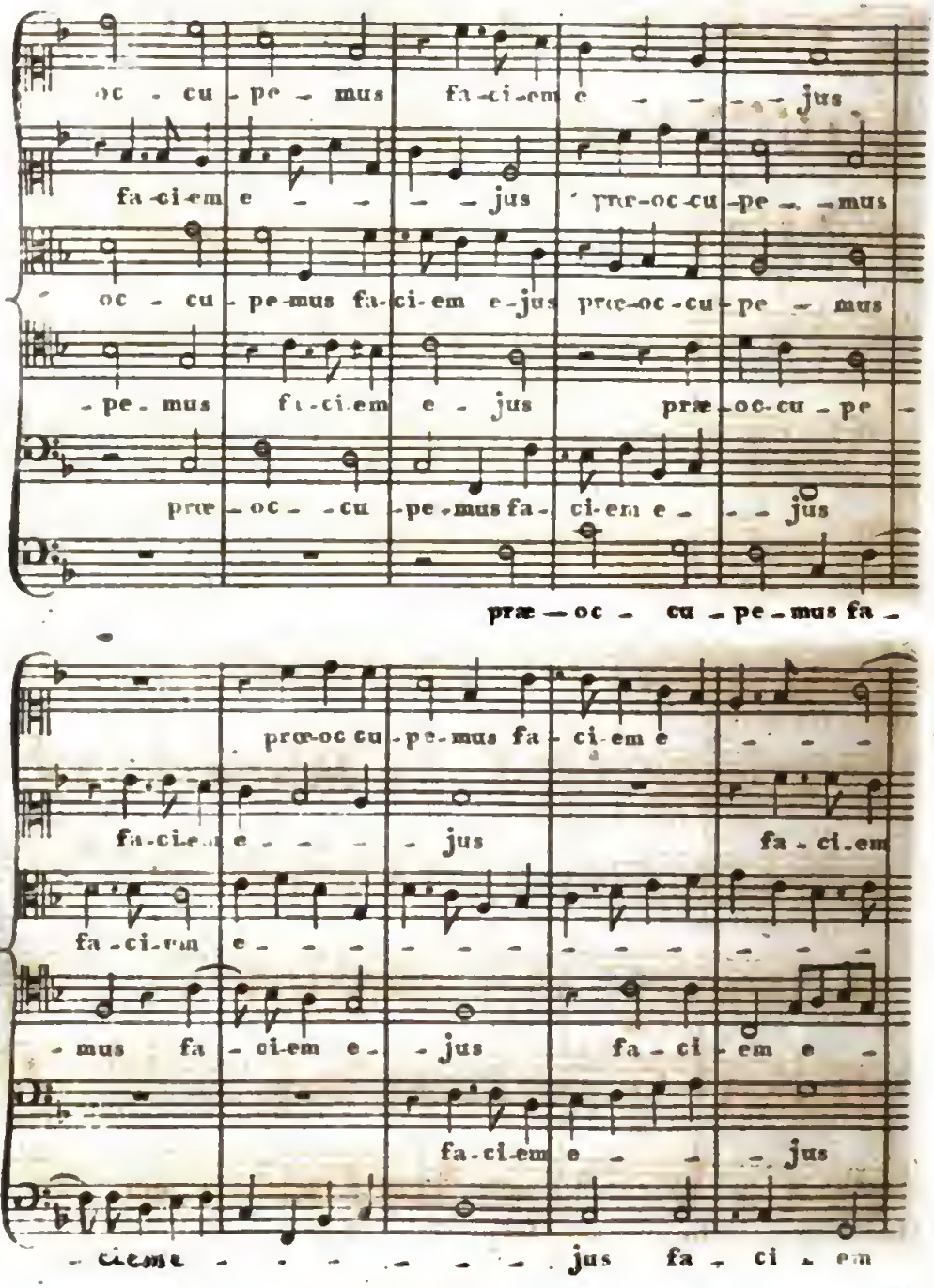
- ta - ri nos - - - - - - - tro fa - - lu -
- lu - ta - ri nos - tro fa - lu - ta - ri nos - tro
nos - - - - - - - tro fa - lu - ta - ri nos - tro fa -
fa - lu - ta - ri nos - tro fa - lu -
- ta - ri nos - - - - - - tro fa - lu - ta - ri
- ta - ri nos - - - - - - tro præ -
- ta - ri nos - - - - tro præ - occu - pe - mus
fa - - lu - ta - ri nos - tro præ -
- lu - ta - ri nos - - - - tro præ - occu -
- ta - ri nos - - - - - - tro
fa - lu - ta - ri nos - - - - tro


oc - cu - pe - mus fa - ci - em e - - - - jus
fa - ci - em e - - - - jus præ - oc - cu - pe - - mus
oc - cu - pe - mus fa - ci - em e - jus præ - oc - cu - pe - mus
- pe - mus fa - ci - em e - jus præ - oc - cu - pe -
præ - oc - cu - pe - mus fa - ci - em e - - jus
præ — oc - cu - pe - mus fa -
præ - oc cu - pe - mus fa - ci - em e - - -
fa - ci - em e - - - - jus fa - ci - em
fa - ci - em e - - - - - - - - - - -
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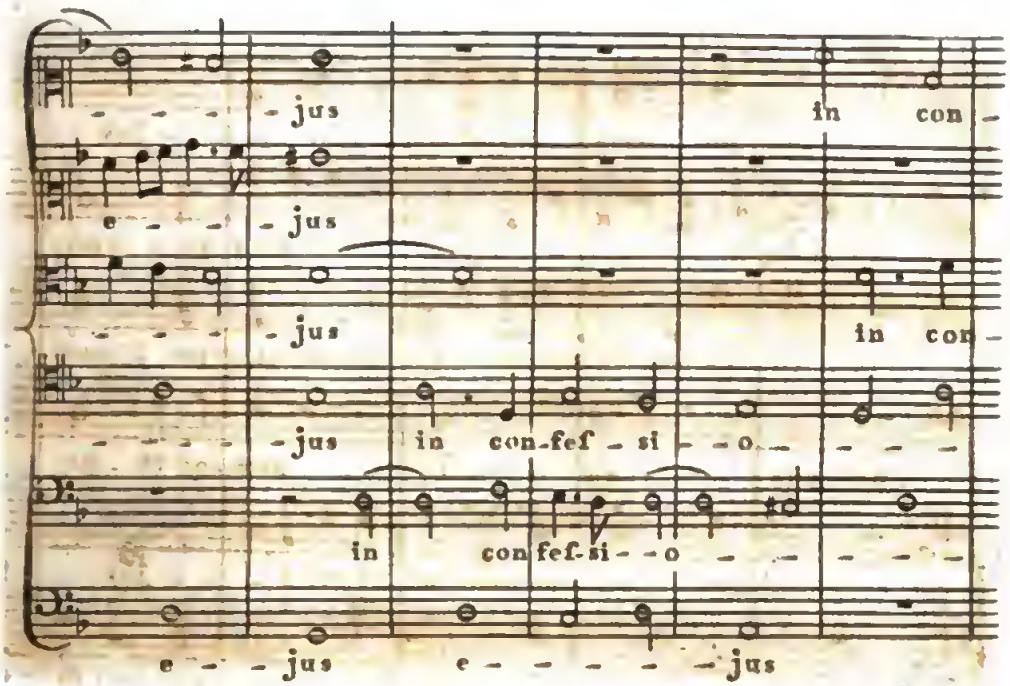
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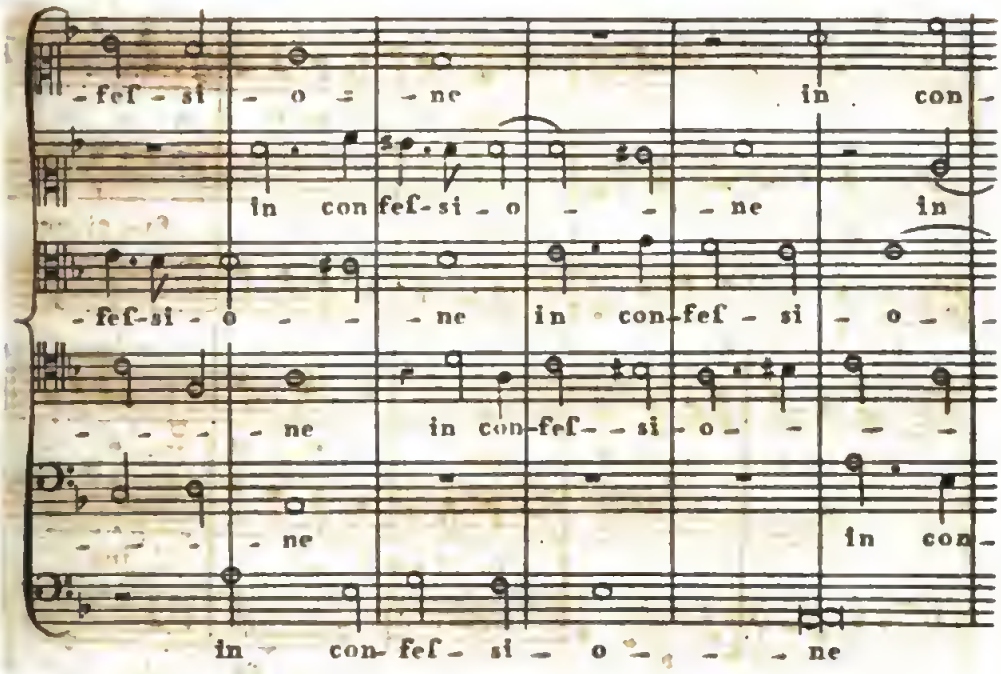
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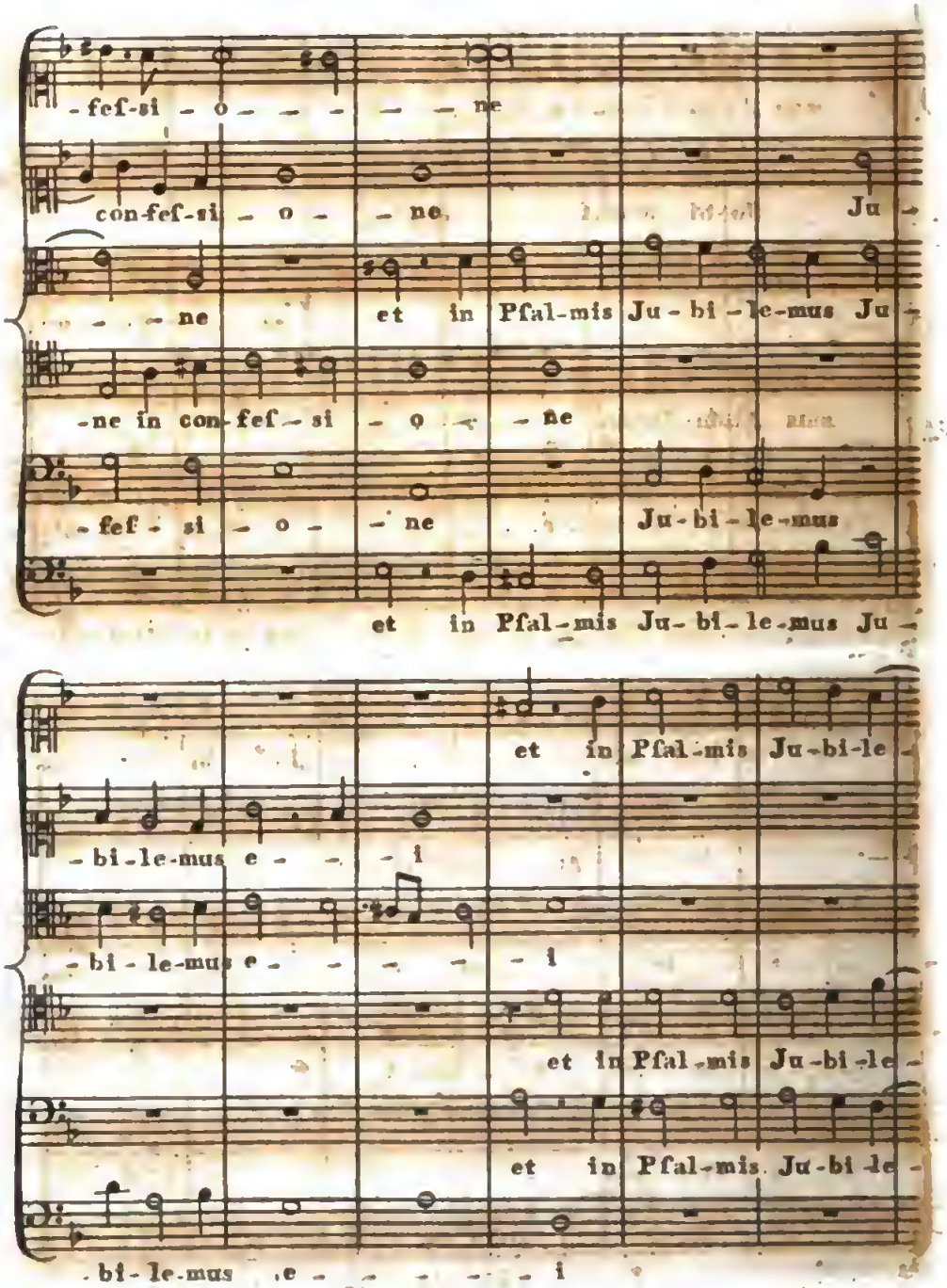
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con-fef-si - o - - ne, Ju
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- fef - si - o - ne Ju-bi-le-mus
et in Pfal-mis Ju-bi-le-mus Ju
et in Pfal-mis Ju-bi-le
-bi-le-mus e - - - i
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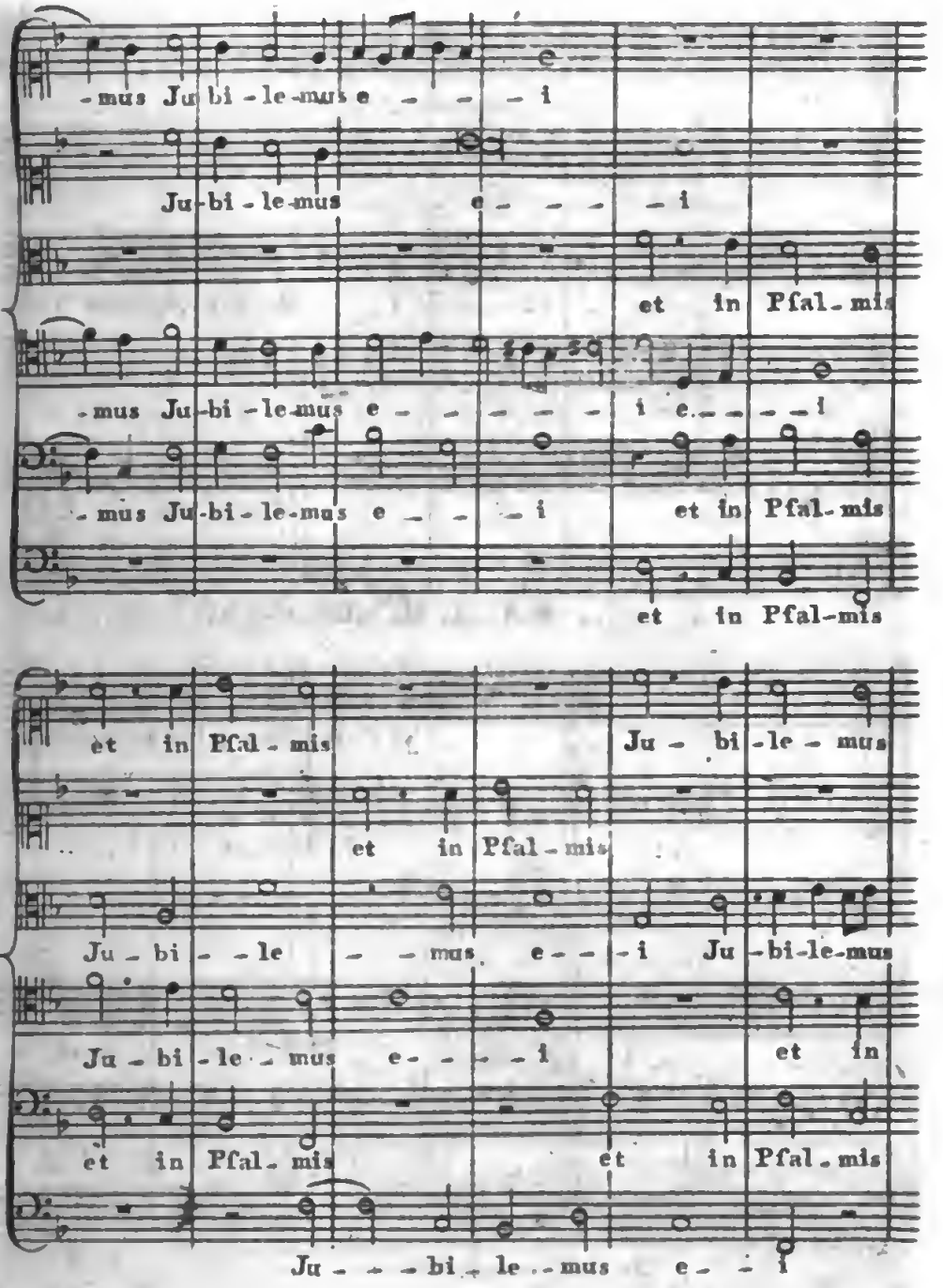
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et in Pfal-mis
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et in Pfal-mis Ju - bi-le - mus
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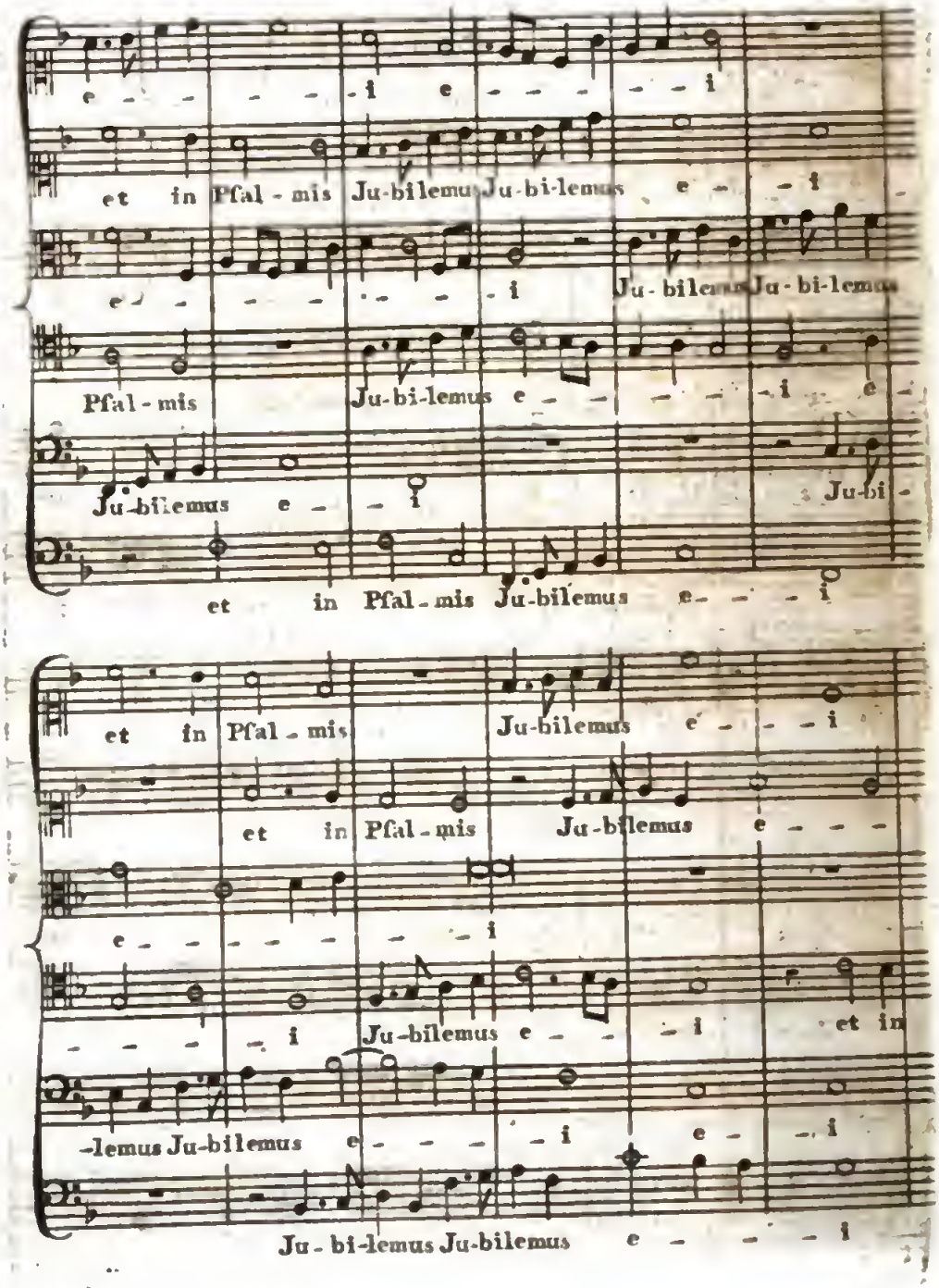
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et in Pfal - mis Ju-bilemus Ju-bi-lemus e - - i
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Ju-bilemus e - - i Ju-bi -
et in Pfal - mis Ju-bilemus e - - - i
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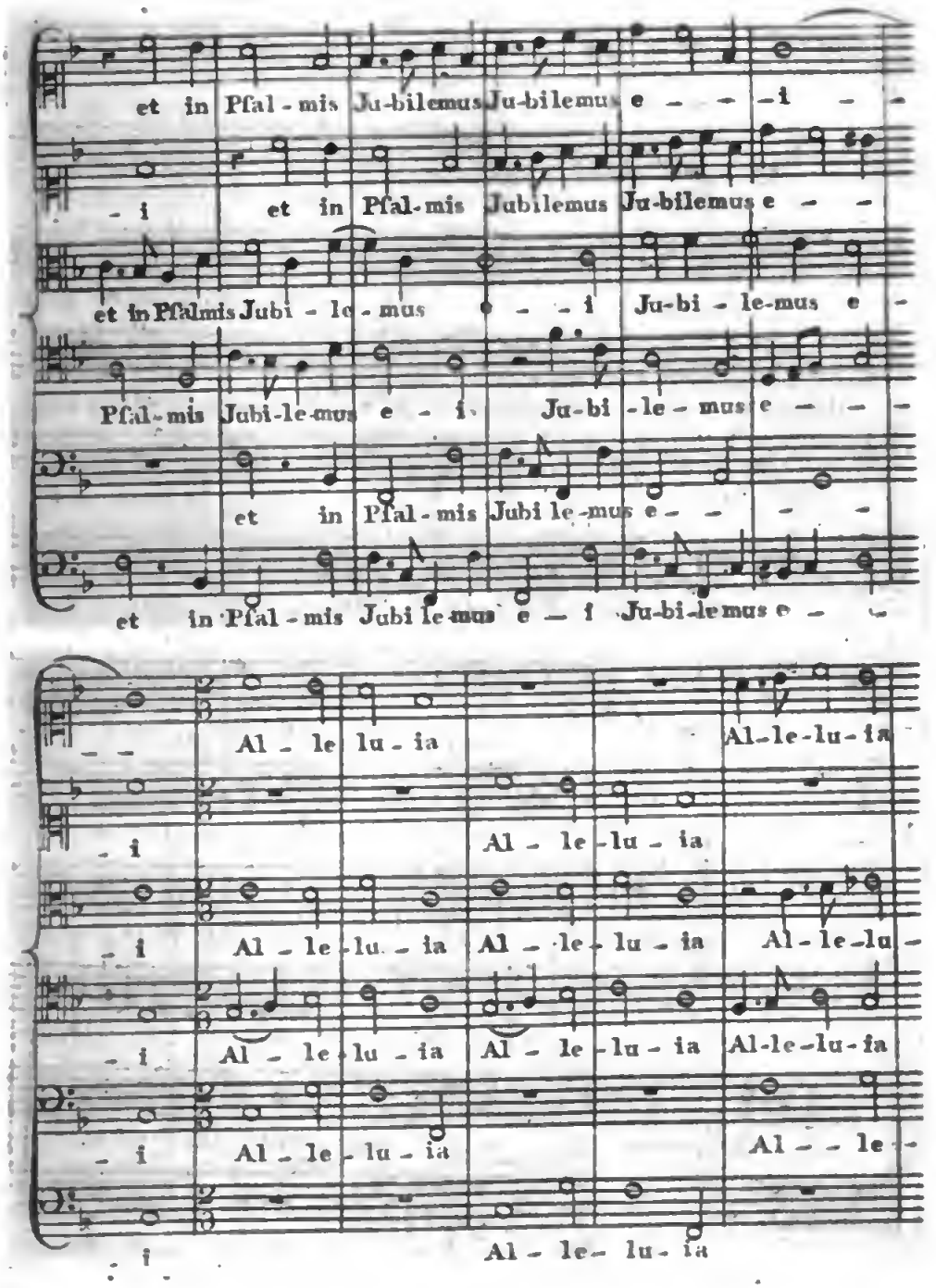
et in Pfal-mis Ju-bilemus Ju-bilemus e - - - i - -
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et in Pfalmis Jubi - le - mus - - - i Ju-bi - le-mus e -
Pfal-mis Jubi-le-mus e - i Ju-bi - le - mus e - - -
et in Pfal-mis Jubi le-mus e - - - -
et in Pfal-mis Jubi le-mus e - i Ju-bi-le mus e - -
- - Al - le lu - ia Al-le-lu-ia
- i Al - le - lu - ia
- i Al - le - lu - ia Al - le - lu - ia Al - le - lu -
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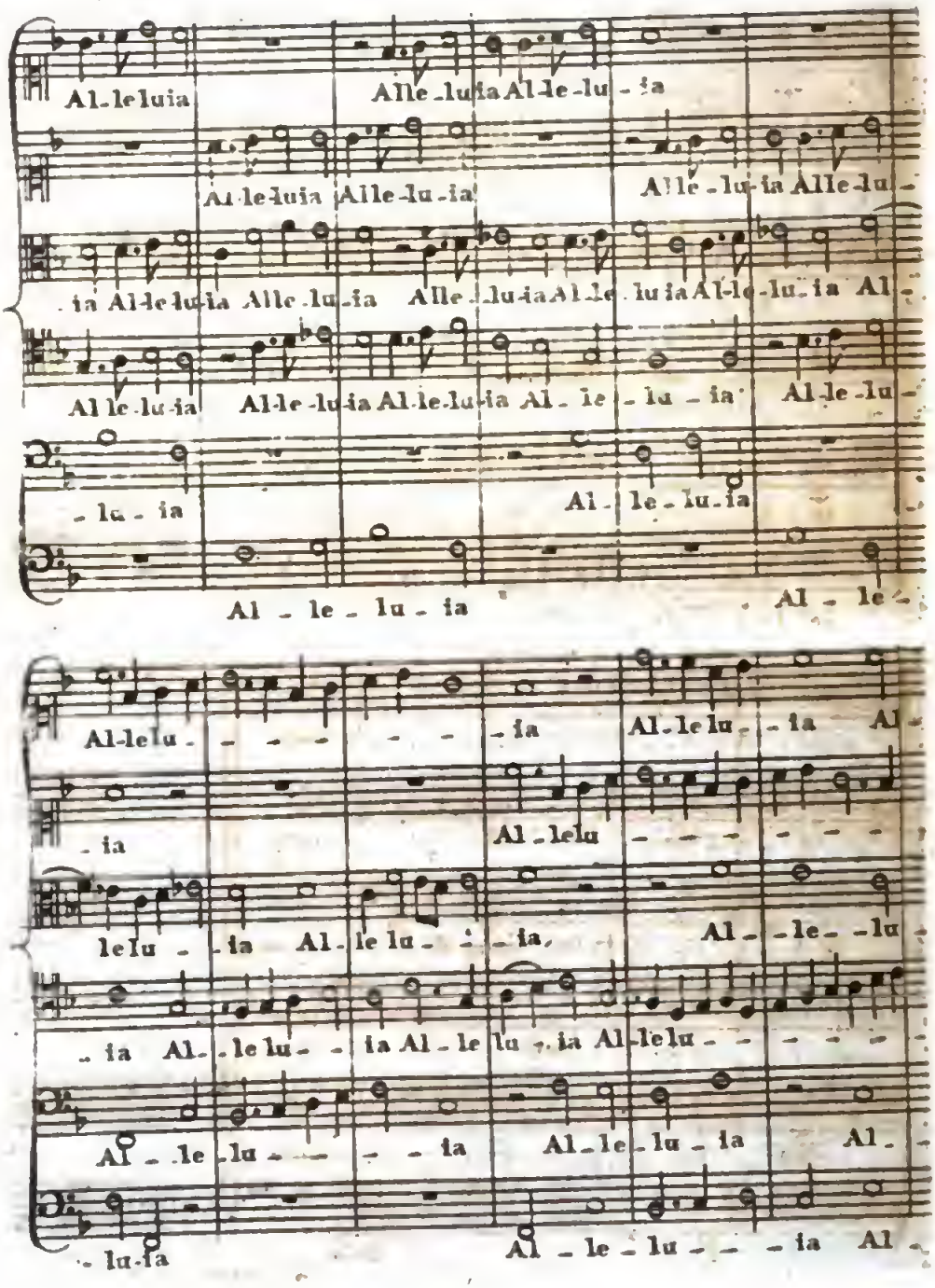
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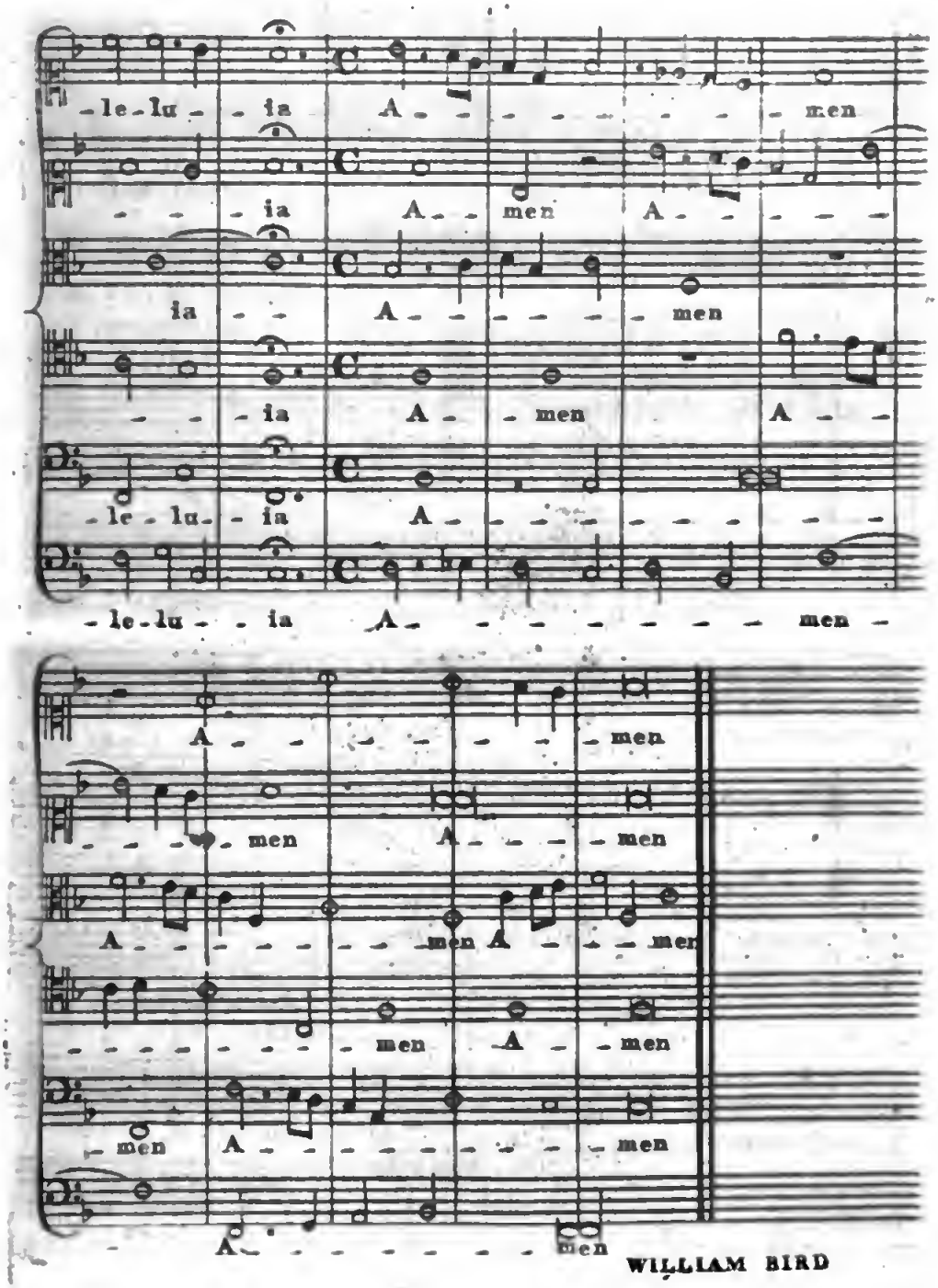
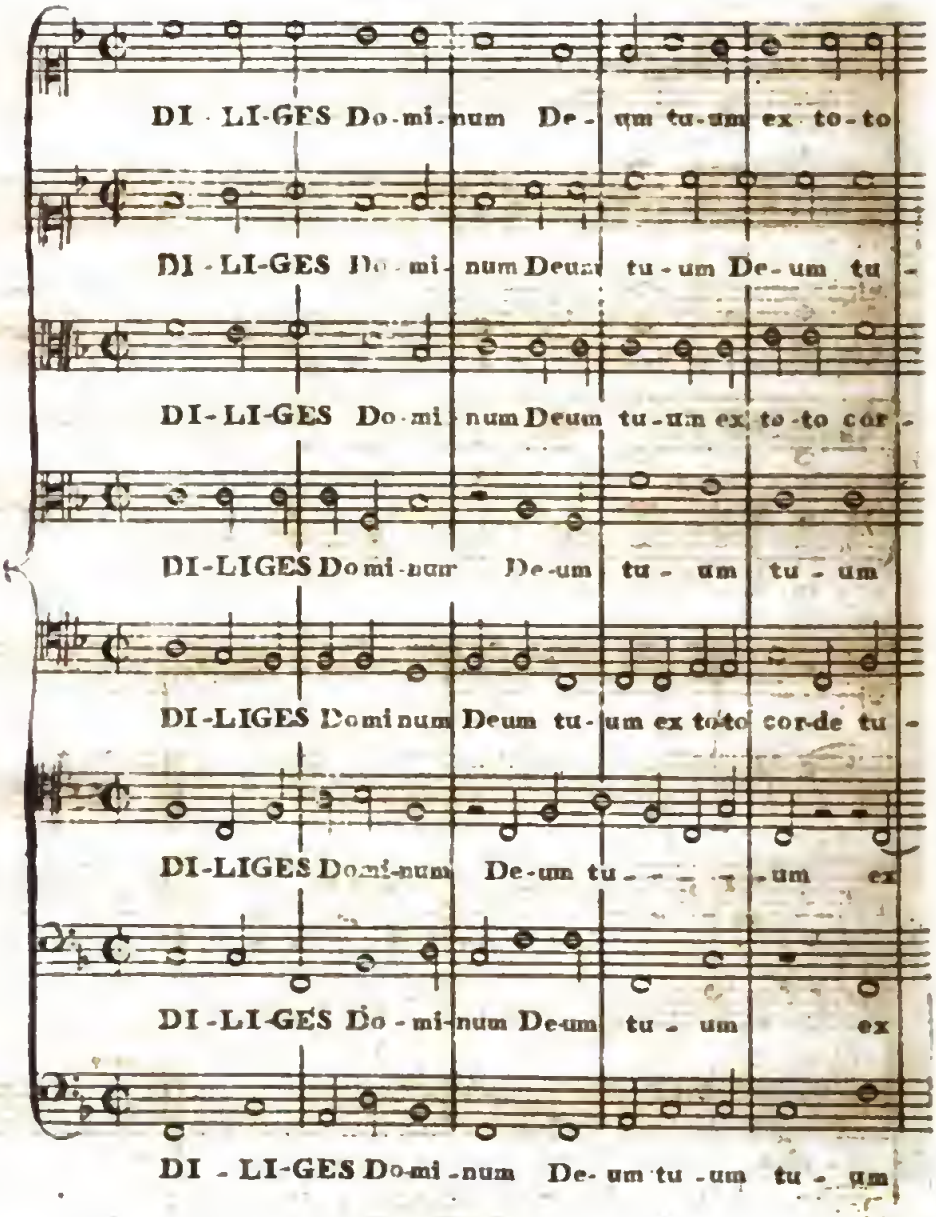
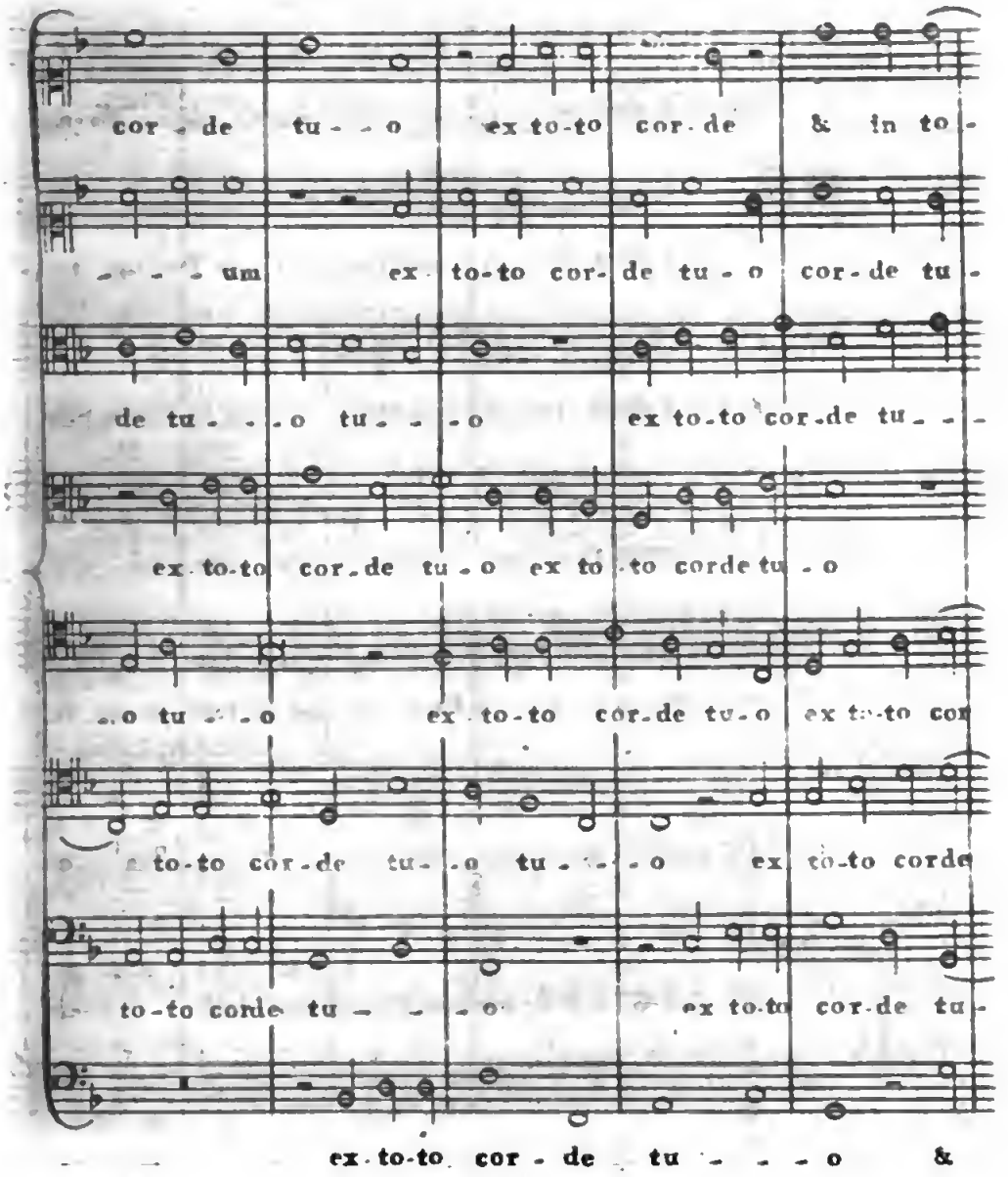


WILLIAM BIRD

CANON RECTE ET RETRO

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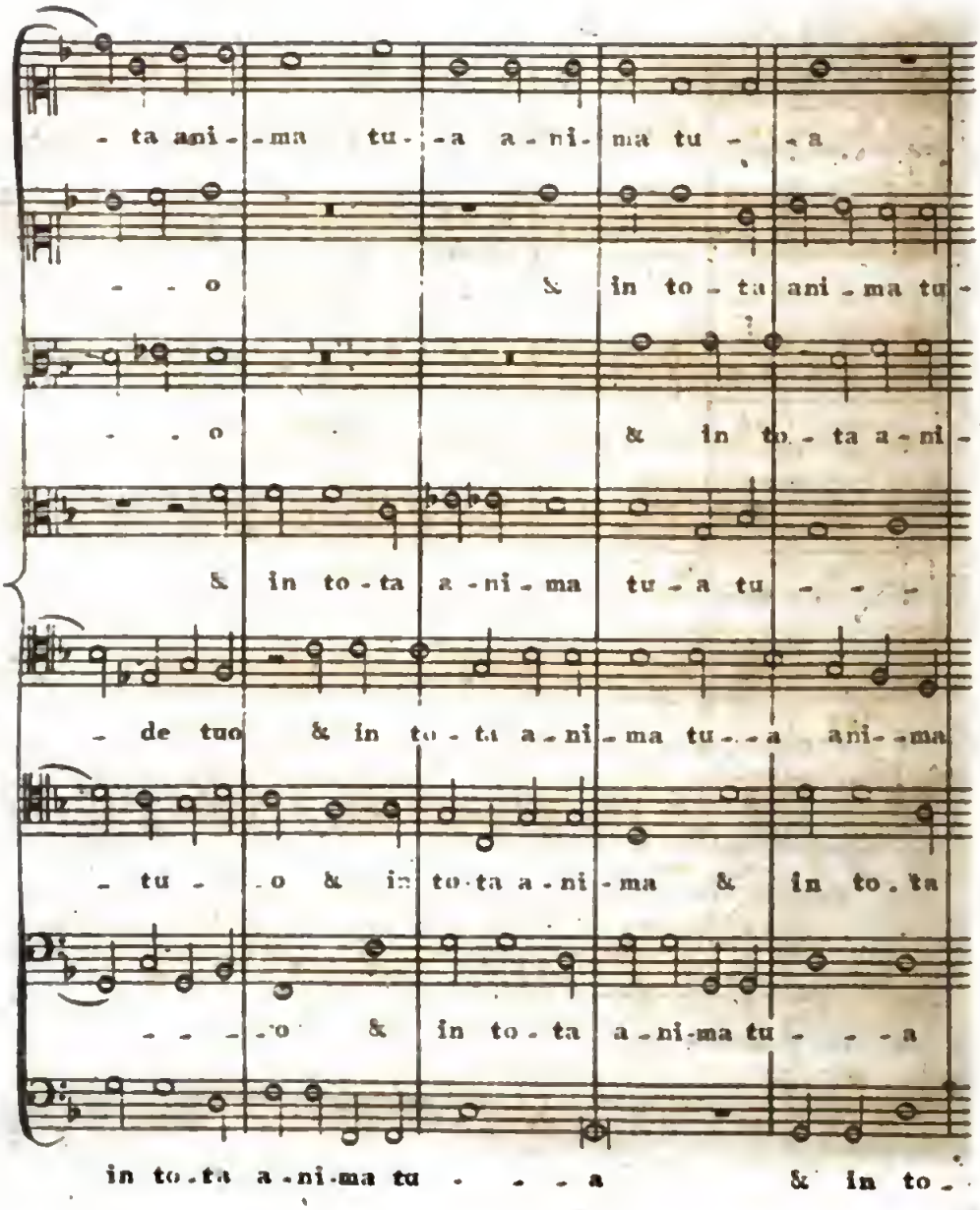
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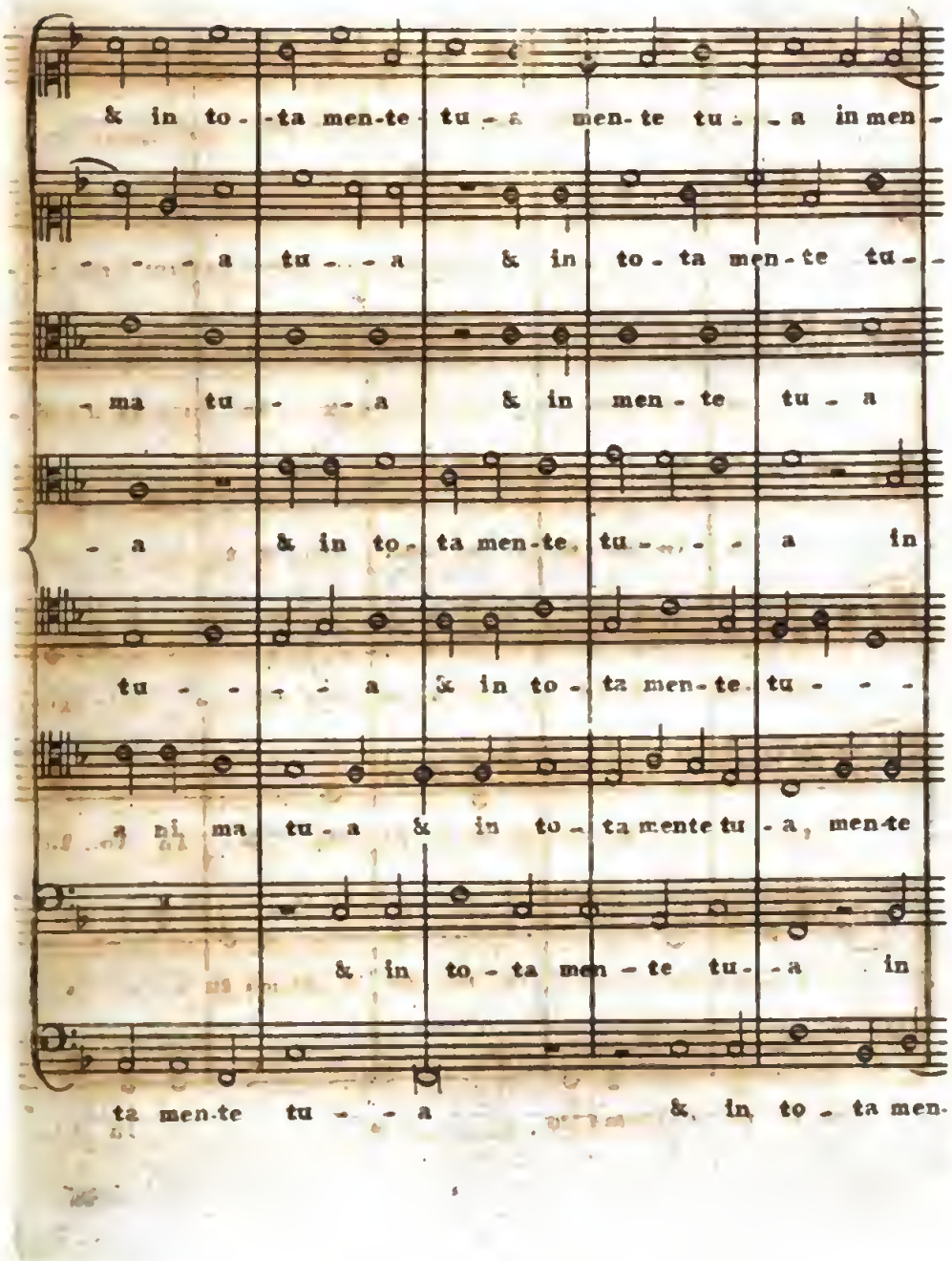
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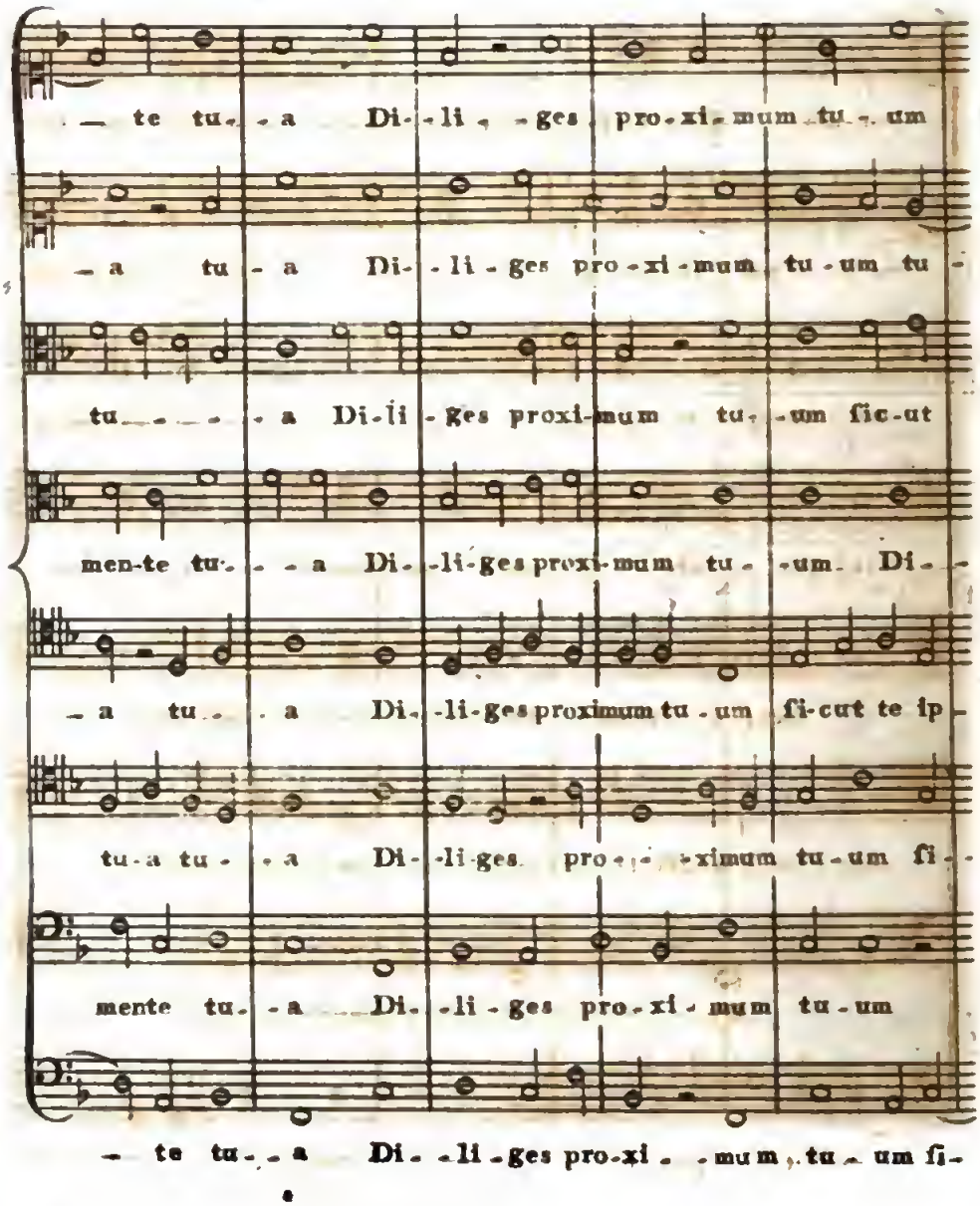
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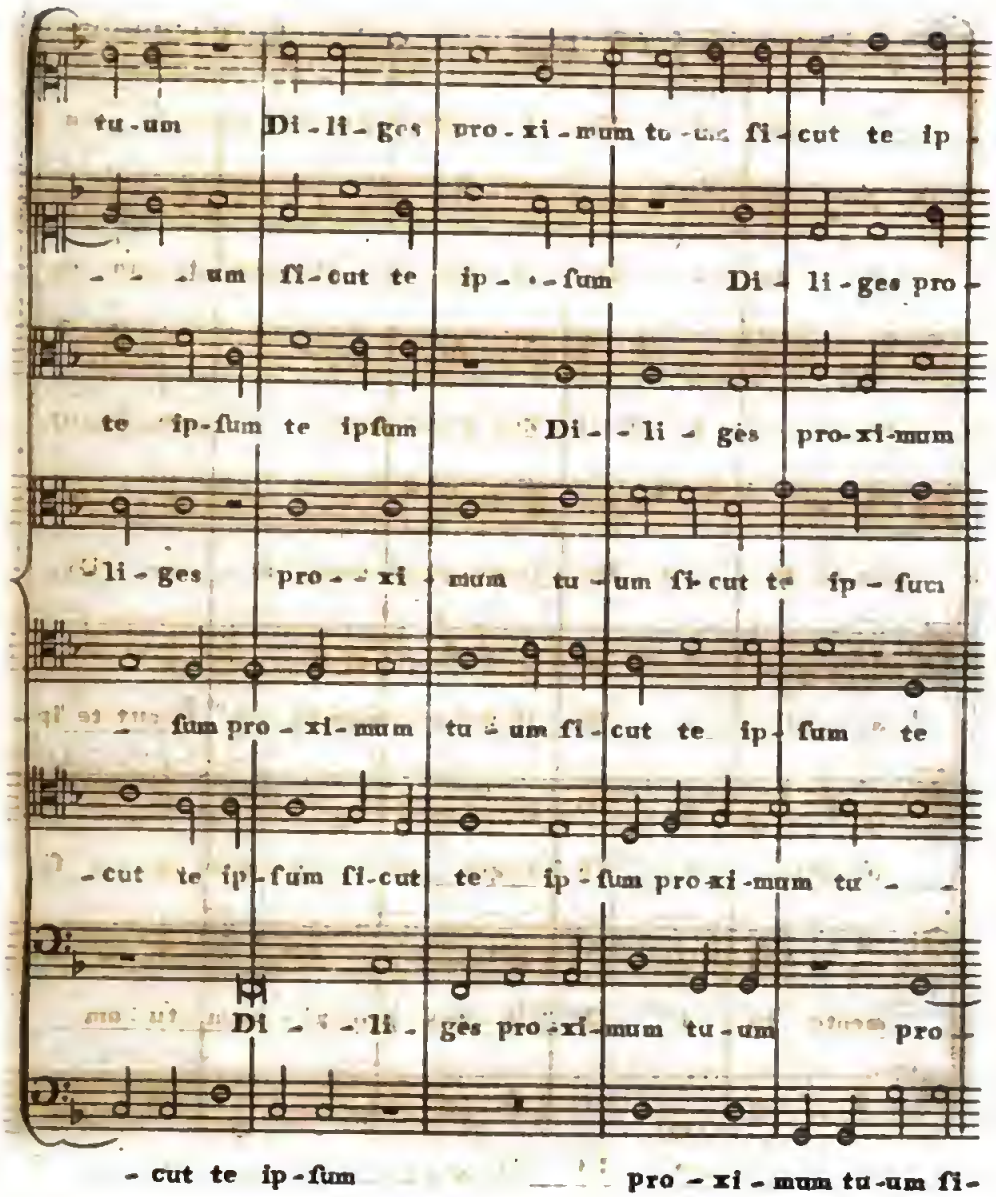
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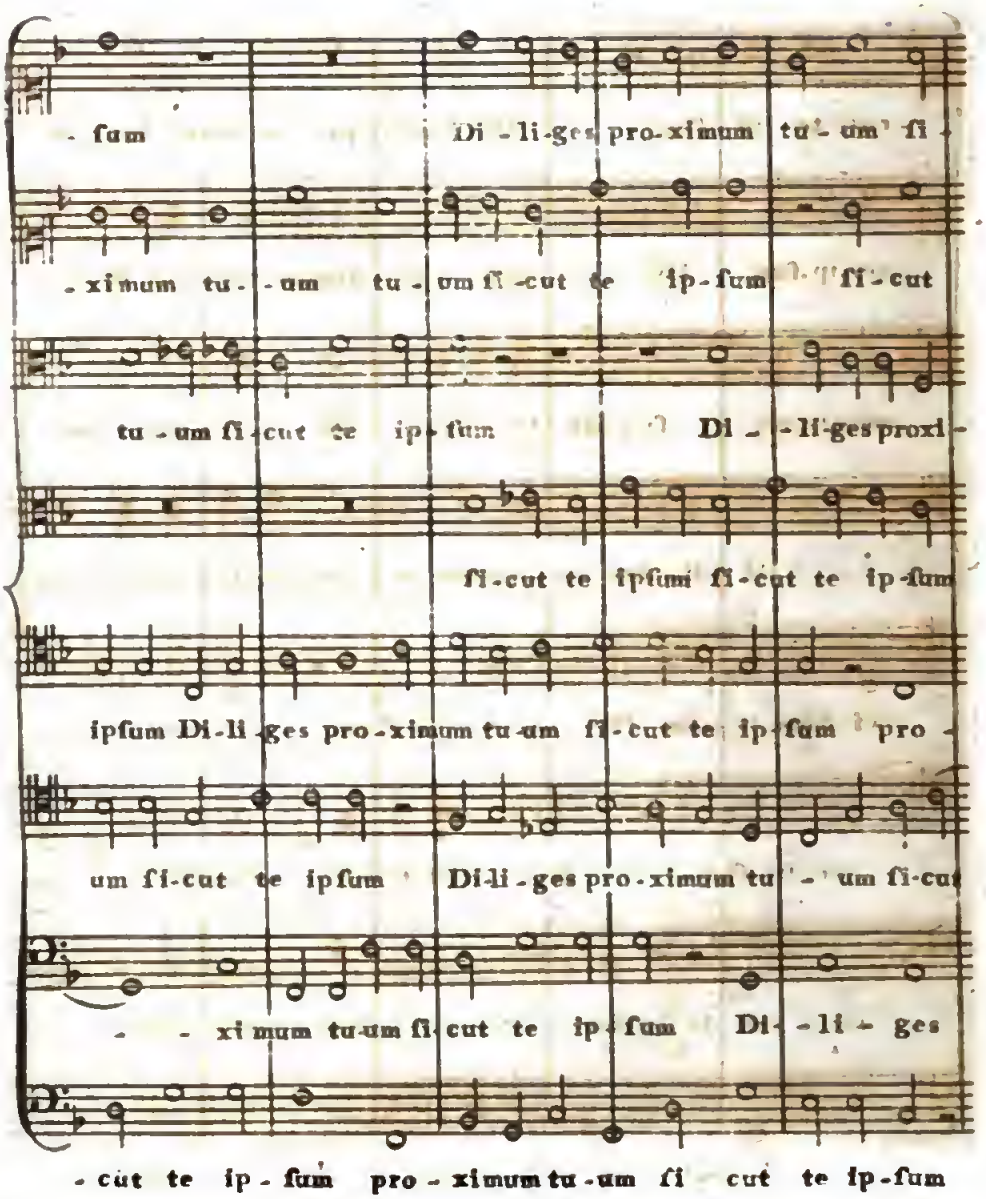
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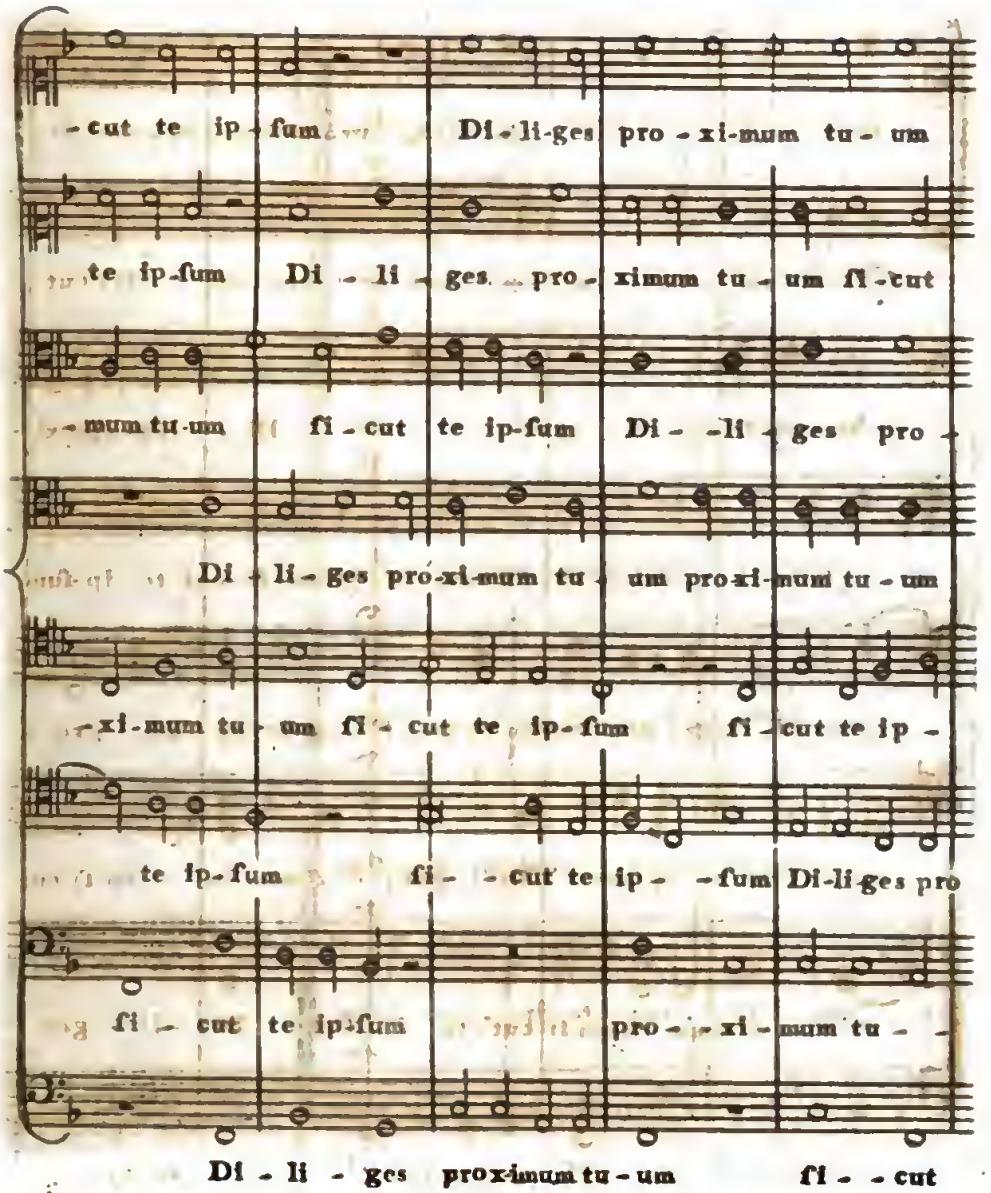
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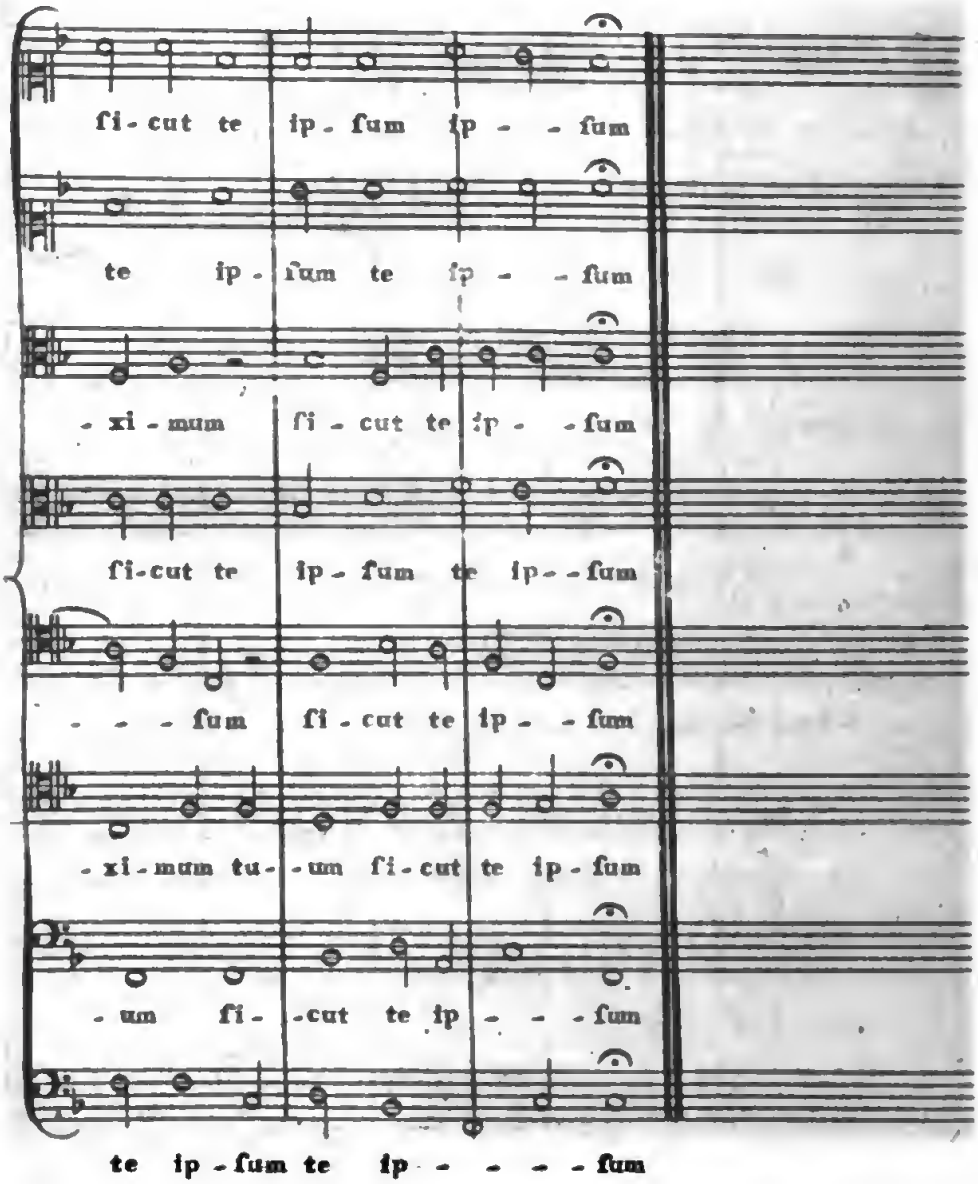

WILLIAM BIRD

CHAP. X.

ALFONSO FERABOSCO, as Dr. Wilſon uſed to ſay, was born of Italian parents, at Greenwich in Kent. He never arrived to any academical honours in the faculty of muſic, nor does it appear that he had even any employment in the royal chapel, or about court, nevertheleſs he is ranked among the firſt muſicians of Elizabeth's time. Morley ſays that in a virtuous contention betwixt them, he and Bird made above forty waies, as he terms it, upon the plain-ſong of a certain Miſerere; and Peacham ſpeaks of another between the ſame perſons, to wit, who of the two ſhould beſt ſet the words of a certain ditty, 'The Nightingale ſo pleaſant and ſo gay,' in which Feraboſco ſucceeded ſo well, that, in the judgment of Peacham this compoſition, as alſo another of his, 'I ſaw my lady weep-'ing,' for five voices, cannot be bettered for ſweetneſs of air and depth of judgment*.

He had a ſon of the ſame Chriſtian name, who for that reaſon is often miſtaken for his father; he was the author of a book with this ſimple title, 'Ayres by Alfonſo Ferraboſco,' printed in folio, 1609, with the following commendatory verſes by Ben Johnſon.

To my excellent friend Alfonſo Ferraboſco.

To urge my lou'd Alfonſo that bold fame
Of building townes and making wild beaſts tame
Which muſique had; or ſpeak her known effects,
That ſhe removeth cares, ſadneſs ejects,
Declineth anger, perſuades clemency,
Doth ſweeten mirth and heighten pietie,
And is't a body often ill inclin'd,
No leſs a ſoueraign cure then to the mind.
T' alledge that greateſt men were not aſham'd
Of old, euen by her practice to be fam'd,

* Both printed in the Muſica Tranſalpina, publiſhed by N. Yonge in 1588.

To

To ſay indeed ſhe were the ſoul of heaven,
That the eight ſphere, no leſs than planets ſeauen
Mou'd by her order, and the ninth more high,
Including all were thence call'd harmony;
I yet had utter'd nothing on thy part,
When theſe were but the praiſes of the art,
But when I haue ſaide the prooſes of all theſe be
Shed in thy ſongs, 'tis true, but ſhort of thee.

Beſides theſe verſes there are prefixed to the book the following:

Muſick's maiſter and the offspring
Of rich muſick's father,
Old Alfonſo's image liuing,
Theſe fair flowers you gather
Scatter through the Britiſh ſoile;
Give thy fame free wing,
And gaine the merit of thy toyle.
We whoſe loues affect to praiſe thee,
Beyond thine own deſerts can neuer raiſe thee.

By T. Campion, Doctor in Phyſicke *.

Beſides the two above-mentioned, there was another named John, of the family of Feraboſco, a muſician alſo, as appears by an evening ſervice of his compoſing in D, with the major third, well known in Canterbury and other cathedrals; as one of the ſame ſurname was formerly organiſt of Ely minſter, it is not improbable but that the above perſon was he. A few years ago there was a Moſtyn Feraboſco, a lieutenant in the royal navy, from which circumſtance it is very probable that the family is yet in being.

* Of this Thomas Campion Wood ſays, Faſti, vol. I. pag. 229, that he was an admired poet and muſician; there is extant of his an Art of Poeſie in 12mo; and it appears that he wrote the words of a maſque repreſented in the banquetting room at Whitehall on St. Stephen's night, 1614, on occaſion of the marriage of Carr earl of Somerſet and the lady Frances Howard, the divorced counteſs of Eſſex, the muſic to which was compoſed by Nicholas Laniere, John Cooper, or Coperario, as he affected to call himſelf, and others. One of that name, a Dr. Thomas Campion, ſuppoſed to be the ſame perſon, was the author of a book entitled 'A new way of making four parts in counterpoint,' and of another entitled 'The art of ſetting or compoſing muſic in parts;' printed at the end of Playford's Introduction, the ſecond edition, 1660, with annotations by Chriſtopher Simpſon.

Wil-

WILLIAM BLITHEMAN, a gentleman of queen Elizabeth's chapel, and one of the organiſts of the ſame, is by Wood [Faſti, anno 1586] celebrated as the excellent maſter of the famous Dr. John Bull. He died greatly lamented on Whitſunday, 1591, and was buried in the pariſh church of St. Nicholas Cole-Abbey London. The following epitaph was engraven on a braſs plate and fixed in the wall of the church, but being deſtroyed in the fire of London, it is now only to be found in Stow's Survey *, and is as follows:

Here Blitheman lies, a worthy wight,
who feared God aboue,
A friend to all, a foe to none,
whom rich and poore did loue;
Of princes chappell gentleman
unto his dying day,
Whom all tooke great delight to heare
him on the organs play;
Whoſe paſſing skill in muſickes art
a ſcholar left behinde,
John Bull by name, his maſters ueine
expreſſing in each kinde;
But nothing here continues long,
nor reſting place can haue,
His ſoule departed hence to heauen
his body here in graue.

It ſeems that as a muſician Blitheman's performance on the organ was his greateſt excellence. Wood, who was likely to have known it, had he been a compoſer for the church, gives not the leaſt hint to favour an opinion of the kind; in ſhort, he was a ſingular inſtance of a limited talent in the ſcience of his profeſſion.

* Stow, in the ſecond, and probably in the firſt edition of his Survey, mentions that Blitheman, an excellent organiſt of the queen's chapel, lay buried there with an epitaph. In a ſubſequent edition, publiſhed in 1633, with additions, by A. M. [Anthony Munday] and others, the epitaph as above is inſerted.

JOHN

JOHN BULL

MUS. DOCT. CANTAB.

INSTAUR. OXON. MDXCII.

From an original Painting in the Music-School, Oxford.

JOHN BULL was born in Somerſetſhire, about the year 1563, and, as it is ſaid, was of the Somerſet family. He was educated under Blitheman before-named. In 1586 he was admitted at Oxford to the degree of bachelor of muſic, having practiſed in that faculty fourteen years; and in 1592 was created doctor in the univerſity of Cambridge. In 1591 he was appointed organiſt of the queen's chapel in the room of his maſter, Blitheman.

Bull was the firſt Greſham profeſſor of muſic, and was appointed to that ſtation upon the ſpecial recommendation of queen Elizabeth. How-

However ſkilful he might be in his profeſſion, it ſeems that he was not able to read his lectures in Latin; and therefore, by a ſpecial proviſion in the ordinances reſpecting the Greſham profeſſors, made anno 1597, it is declared, that becauſe Dr. Bull is recommended to the place of muſic profeſſor by the queen's moſt excellent majeſty, being not able to ſpeak Latin, his lectures are permitted to be altogether Engliſh, ſo long as he ſhall continue muſic profeſſor there *.

In the year 1601 he went abroad for the recovery of his health, which at that time was declining; and during his abſence was permitted to ſubſtitute as his deputy a ſon of William Bird named Thomas. He travelled incognito into France and Germany; and Wood takes occaſion to relate a ſtory of him while abroad, which the reader ſhall have in his own words.

'Dr. Bull hearing of a famous muſician belonging to a certain cathedral at St. Omer's, he applied himſelf as a novice, to him to learn ſomething of his faculty, and to ſee and admire his works. This muſician, after ſome diſcourſe had paſſed between them, conducted Bull to a veſtry or muſic-ſchool joining to the cathedral, and ſhewed to him a leſſon or ſong of forty parts, and then made a vaunting challenge to any perſon in the world to add one more part to them, ſuppoſing it to be ſo complete and full that it was impoſſible for any mortal man to correct or add to it; Bull thereupon deſiring the uſe of pen, ink, and rul'd paper, ſuch as we call muſical paper, prayed the muſician to lock him up in the ſaid ſchool for two or three hours; which being done, not without great diſdain by the muſician, Bull in that time or leſs, added forty more parts to the ſaid leſſon or ſong. The muſician thereupon being called in, he viewed it, tried it, and retried it; at length he burſt out into a great extaſy, and ſwore by the great God that he that added thoſe forty parts muſt either be the Devil or Dr. Bull, &c.† Whereupon Bull making himſelf known, the muſician fell down and adored him. Afterwards continuing there and in thoſe parts for a time, he

* In this inſtance it ſeems that the queen's affection for Bull got the better of her judgment, for not being able to ſpeak Latin, it may be preſumed that he was unable to read it; and if ſo, he muſt have been ignorant of the very principles of the ſcience, and conſequently but very indifferently qualified to lecture on it even in Engliſh.

† An exclamation perhaps ſuggeſted by the recollection of that of Sir Thomas More, 'Aut tu es Eraſmus, aut Diabolus.'

'became ſo much admired, that he was courted to accept of any 'place or preferment ſuitable to his profeſſion, either within the do- 'minions of the emperor, king of France, or Spain; but the tidings 'of theſe tranſactions coming to the Engliſh court, queen Elizabeth 'commanded him home.' Faſti, anno 1586.

Dr. Ward, who has given the life of Dr. Bull in his Lives of the Greſham profeſſors, relates that upon the deceaſe of queen Elizabeth he became chief organiſt to king James *, and had the honour of entertaining his majeſty and prince Henry at Merchant Taylors hall with his performance on the organ; the relation is curious, and is as follows.

'July the 16, 1607, his majeſty and prince Henry, with many of the 'nobility, and other honourable perſons, dined at Merchant Taylors 'hall, it being the election-day of their maſter and wardens; when the 'company's roll being offered to his majeſty, he ſaid he was already free 'of another company, but that the prince ſhould grace them with the 'acceptance of his freedom, and that he would himſelf ſee when the 'garland was put on his head, which was done accordingly. During 'their ſtay they were entertained with a great variety of muſic, both 'voices and inſtruments, as likewiſe with ſeveral ſpeeches. And while 'the king ſat at dinner Dr. Bull (who as Stow ſais) was free of that 'company, being in a cittizen's gowne, cappe, and hood, played moſt 'excellent melodie uppon a ſmall payre of organs, placed there for 'that purpoſe onely.' The author proceeds to relate that in 1613 Bull quitted England, and went to reſide in the Netherlands†, where he

* The fact is that he ſucceeded Tallis, and was ſworn in his room Jan. 1585 [Cheque-book] he was alſo in the ſervice of prince Henry; the name John Bull, doctor of muſic, ſtands the firſt in the liſt of the prince's muſicians in 1611, with a ſalary of 40l. per annum. Append. to the Life of Henry Prince of Wales by Dr. Birch.

† Dr. Ward ſuggeſts as the reaſon for Bull's retirement that the ſcience began to ſink in the reign of king James, which he infers from that want of court-patronage which it ſeems induced the muſicians of that day to dedicate their works to one another. There is ſome truth in this obſervation, but ſee the next note. Morley complains of the lack of Mecænates in his time, for notwithſtanding the love which queen Elizabeth bore to muſic, the profeſſors of it began to be neglected even in her reign. John Boſwell, who in 1572 publiſhed a book entitled 'Workes of Armorie,' deſcribing a coat-armour in which are organ-pipes, uſes this exclamation, 'What ſay I, muſic one of the ſeuen liberal ſciences; it is 'almoſt baniſhed the realme. If it were not the queenes majeſty that did ſauour that ex- 'ecllente ſcience, ſinging-men and choriſters might go a-begging, together with their maſ- 'ter the player on the organes.'

As to ſinging-men in general, not to ſpeak of the gentlemen of the royal chapel, who appear at all times to have been a ſet of decent orderly men, and many of them exquiſite artiſts in their profeſſion, they ſeem to have had but little claim to the protection of their betters. Dr. Knight, in his Life of Dean Colet, pag. 87, repreſents the choirmen about the

was admitted into the ſervice of the archduke. Wood * ſays that he died at Hamburg, or rather, as others, who remembered the man have ſaid, at Lubec.

the time of the Reformation as very diſorderly fellows, as an inſtance whereof he relates that one at St. Paul's, and a prieſt too, in the time of divine ſervice, flung a bottle down upon the heads of the congregation. And Cowley, in a poem of his entitled 'The Wiſh,' printed in his Sylva, has theſe lines:

'From ſinging-men's religion, who are
'Always at church, juſt like the crows 'cauſe there
'They build themſelves a neſt;
'From too much poetry, which ſhines
'With gold in nothing but its lines,
'Free O ye pow'rs my breaſt.'

Oſborne, ſomewhere in his works, repreſents them as lewd and diſſolute fellows in his time; and Dr. Earle, who lived ſome years after Oſborne, and, being a dignitary of the church, muſt be ſuppoſed acquainted with their manners, gives the following character of them, perhaps not leſs juſt than it is humourous.

'The common ſinging-men are a bad ſociety, and yet a company of good fellows, that 'roar deep in the quire, deeper in the tavern. They are the eight parts of ſpeech which go 'to the Syntaxis of ſervice, and are diſtinguiſhed by their noiſes much like bells, for they 'make not a conſort but a peal. Their paſtime or recreation is prayers, their exerciſe 'drinking, yet herein ſo religiouſly addicted, that they ſerve God oftеſt when they are 'drunk. Their humanity is a leg to the Reſidencer, their learning, a chapter, for they 'learn it commonly before they read it; yet the old Hebrew names are litt'e beholden to 'them, for they miſcall them worſe than one another. Though they never expound the 'ſcripture they handle it much, and pollute the Goſpel with two things, their converſa-'tion and their thumbs. Upon worky-days they behave themſelves at prayers as at their 'pots, for they ſwallow them down in an inſtant. Their gowns are laced commonly with 'ſtreamings of ale, the ſuperfluities of a cup or throat above meaſure. Their ſkill in me-'lody makes them the better companions abroad, and their anthems abler to ſing catches. 'Long lived for the moſt part they are not, eſpecially the baſe, they overflow their banks 'ſo oft to drown the organs. Briefly, if they eſcape arreſting, they die conſtantly in God's 'ſervice; and to take their death with more patience, they have wine and cakes at their 'funeral; and now they keep the church a great deal better, and help to fill it with their 'bones as before with their noiſe.' 'Microcoſmography, or a piece of the world diſcovered in eſſays and characters,' printed without a name in 1633, but in a ſubſequent edition of 1732, aſcribed to Dr. John Earle, ſucceſſively biſhop of Worceſter and Saliſbury.

James I. though it does not appear that he underſtood or loved muſic, yet was diſpoſed to encourage it, for, after the example of Charles the Ninth of France, who had founded a muſical academy, he by his letters patent incorporated the muſicians of London, who are ſtill a ſociety and corporation, and bear for their arms Azure, a ſwan Argent within a treſſure counterflure Or: and in a chief Gules, a roſe between two lions, Or: and for their creſt the ſign called by aſtronomers the Orpheau lyre. See the dedication to the Principles of Harmony by Charles Butler.

By this act of regal authority the only one of the liberal ſciences that conferred the degree of Doctor, was itſelf degraded, and put upon a footing with the loweſt of the mechanic arts; and under the protection of their charter the honourable fraternity of muſicians of the city of London derive the ſole and excluſive privilege of fiddling and trumpeting to the mayor and aldermen, and of ſcrambling for the fragments of a city feaſt.

* Bull had none of thoſe reaſons to complain of being ſlighted that others of his profeſſion had. He was in the ſervice of the chapel, and at the head of the prince's muſicians; in the year 1604 his ſalary for the chapel duty had been augmented. The circumſtances of his departure from England may be collected from the following entry, now to be ſeen in

A picture of Dr. Bull is yet remaining in the muſic-ſchool at Oxford. It is painted on a board, and repreſents him in the habit of a bachelor of muſic. On the left ſide of the head are the words AN. AETATIS SVAE 26. 1589; and on the right ſide an hour-glaſs, upon which is placed an human ſkull, with a bone croſs the mouth, round the four ſides of the frame is written the following homely diſtich:

'The bull by force in field doth raigne,
'But Bull by ſkill good will doth gayne.'

The only works of Bull in print are leſſons in the collection entitled 'Parthenia, or the maiden-head of the firſt muſic that ever was 'printed for the virginals,' of which mention has already been made. An anthem of his, 'Deliver me, O God,' is to be found in Barnard's Collection of Church-muſic.

Dr. Ward has given a long liſt of compoſitions of Dr. Bull in manuſcript in the collection of the late Dr. Pepuſch, by which it appears that he was equally excellent in vocal and inſtrumental harmony. By ſome of the leſſons in the Parthenia it ſeems that he was poſſeſſed of a power of execution on the harpſichord far beyond what is generally conceived of the maſters of that time. As to his leſſons, they were, in the eſtimation of Dr. Pepuſch, not only for the harmony and contrivance, but for air and modulation, ſo excellent, that he ſcrupled not to prefer them to thoſe of Couperin, Scarlatti, and others of the modern compoſers for the harpſichord *.

the cheque book, '1613 John Bull, doctor of muſic, went beyond the ſeas without licenſe, 'and was admitted into the arch duke's ſervice and entred into paie there about Mich. and 'Peter Hopkins a baſe from Paul's was ſworn into his place the 27th of Dec. following: 'His wages from Mich. unto the daye of the ſwearing of the ſaid Peter Hopkins was diſ'poſed of by the Deane of his majeſty's chapel.' By this it ſhould ſeem that Bull was not only one of the organiſts, but a gentleman of the chapel.

* This is a fact which ſeveral perſons now living can atteſt, together with the following curious particulars. The doctor had in his collection a book of leſſons very richly bound, which had once been queen Elizabeth's; in this were contained many leſſons of Bull, ſo very difficult, that hardly any maſter of the Doctor's time was able to play them. It is well known that Dr. Pepuſch married the famous opera ſinger Signora Margarita De L'Pine, who had a very fine hand on the harpſichord: as ſoon as they were married the Doctor inſpired her with the ſame ſentiments of Bull as he himſelf had long entertained, and prevailed on her to practiſe his leſſons, in which ſhe ſucceeded ſo well, as to excite the curioſity of numbers to reſort to his houſe at the corner of Bartlett's-Buildings in Fetter-Lane, to hear her. There are no remaining evidences of her unwearied application in order to attain that degree of excellence which it is known ſhe arrived at, but the book itſelf yet in being, which in ſome parts of it is ſo diſcoloured by continual uſe, as to diſtinguiſh with the utmoſt degree of certainty the very leſſons with which ſhe was moſt delighted. One of them took up twenty minutes to go through it.

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A

GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

MUSIC.

BOOK III. CHAP. I.

JOHN DOWLAND the famous luteniſt was born in 1562, and admitted to his bachelor's degree together with Morley. [Wood Faſti anno 1588*.] The ſame author ſays that he was the rareſt muſician that his age did behold, which, though he was doubtleſs an eminent compoſer, is not ſo true as that he was one of the moſt excellent luteniſts of his time. Mention is made of him in a ſonnet aſcribed to Shakeſpeare, but how truly we cannot ſay. It is entitled Friendly Concord, and is as follows:

'If muſicke and ſweet poetry agree,
'As they muſt needs (the ſiſter and the brother)
'Then muſt the loue be great twixt thee and me,
'Becauſe thou lou'ſt the one and I the other;
'Dowland to thee is deer, whoſe heauenly touch
'Upon the lute doth rauiſh human ſenſe;
'Spenſer to me, whoſe deep conceit is ſuch,
'As paſſing all conceit, needs no defence;
'Thou lou'ſt to hear the ſweet melodious ſound
'That Phæbus' lute (the queen of muſick) makes

* Wood ſays he was one of the gentlemen of her majeſty's chapel, but the truth of this aſſertion is doubtful; for he does not aſſume that title in any of his publications: on the contrary, he complains in the preface to his Pilgrime's Solace, that he never could attain to any though ever ſo mean a place.

'And

'And I in deep delight am chiefly drown'd,
'When as himſelf to ſinging he betakes:
'One God is God of both, as poets faine;
'One knight loues both, and both in thee remain *.'

Peacham, who was intimate with him, ſays that he had ſlipped many opportunities of advancing himſelf, in alluſion to which his misfortune he gave him an emblem with this anagram,

IOHANNES DOVLANDUS

Annos ludendo hauſi.

The emblem is a nightingale ſinging in the winter ſeaſon on a leafleſs briar, with the following verſes:

'Heere Philomel in ſilence ſits alone,
'In depth of winter, on the bared brier,
'Whereas the roſe had once her beautie ſhowen,
'Which lordes and ladies did ſo much deſire:
'But fruitleſs now; in winters froſt and ſnow
'It doth deſpis'd and unregarded grow.

'So ſince (old frend) thy yeares have made thee white,
'And thou for others haſt conſum'd thy ſpring,
'How few regard thee, whome thou didſt delight,
'And farre and neere came once to heare thee ſing!
'Ingratefull times, and worthles age of ours,
'That lets us pine when it hath cropt our flowers†.'

That Dowland miſſed many opportunities of advancing his fortunes may perhaps be juſtly attributed to a rambling diſpoſition, which led him to travel abroad and neglect his duty in the chapel; for that he lived much abroad appears from the prefaces to his works, publiſhed by him at ſundry times, and theſe furniſh the following particulars of his life.

* From the Paſſionate Pilgrime of Shakeſpeare, firſt printed in 1609, and Poems written by Wil. Shakeſpeare, Gent. 12mo. 1640.

† Garden of Heroical Deviſes by Henry Peacham, pag. 74.

In

In the year 1584 he travelled the chief parts of France; thence he bent his courſe towards Germany, where he was kindly entertained by Henry Julio, duke of Brunſwick, and the learned Maurice, landgrave of Heſſen, the ſame of whom Peacham ſpeaks, and commends as being himelf an excellent muſician. Here he became acquainted with Aleſſandro Orologio, a muſician of great eminence in the ſervice of the landgrave Maurice, and Gregorio Howet, luteniſt to the duke of Brunſwick. Having ſpent ſome months in Germany, he paſſed over the Alps into Italy, and ſaw Venice, Padua, Genoa, Ferrara, Florence, and divers other places. At Venice he became intimate with Giovanni Croce, who, as he relates, was at that time vice-maſter of the chapel of St. Mark. It does not appear that he viſited Rome, but he enjoyed the proffered amity of Luca Marenzio, and received from him ſundry letters, one whereof was as follows:

'Multo magnifico Signior mio oſſervandiſſimo. Per una lettera del 'Signior Maluezi ho inteſo quanto con corteſe affetto ſi moſtri deſi- 'deroſo di eſſermi congionto d' amicitia, doue infinitamente la rin- 'gratio di queſto ſuo buon' animo, offerendo megli all' incontro ſe 'in alcuna coſa la poſſo ſervire, poi che gli meriti delle ſue infinite 'viatù, & qualità meritano che ogni uno et me l' ammirino et oſſer- 'vino, et per fine di queſto le baſcio le mani. Di Roma à 13 di 'Luglio 1595. D. V. S. Affettionatiſſimo ſervitore, Luca Marenzio.'

All theſe particulars are contained in a work of Dowland entitled 'The firſt booke of Songes or Ayres of foure Parts with Tablature for 'the Lute.' In a ſecond book of Songs or Aires by Dowland for the lute or Orpherian, with the viol de gamba, printed in 1600, he ſtyles himſelf luteniſt to the king of Denmark; to this book is prefixed a dedication to the celebrated Lucy counteſs of Bedford, dated from Helſingnoure in Denmark the firſt of June 1600.

In 1603 he publiſhed a third book of 'Songes or Aires to ſing to 'the lute, Orpharion, or Violls.' Some time after this, but in what year is not mentioned, he publiſhed a work with this title, 'Lachri- 'mæ, or ſeaven Teares figured in ſeaven paſſionate Pauans, with di- 'vers other Pauans, Galiards, and Almands, ſet forth for the Lute, 'Viols, or Violons, in five parts *.' This book is dedicated to Anne,

* This it ſeems was a celebrated work: it is alluded to in a comedy of Thomas Middleton, entitled 'No wit like a woman's,' in which a ſervant tells bad news, and is thus anſwered,

'Now thou plaieſt Dowland's Lachrymæ to thy maſter.'

the:

the queen of king James the Firſt, and ſiſter of Chriſtian IV. king of Denmark. In the epiſtle the author tells her that haſtening his return to her brother and his maſter, he was by contrary winds and froſt, forced back and compelled to winter in England, during his ſtay wherein, he had preſumed to dedicate to her hands a work that was begun where ſhe was born, and ended where ſhe reigned.

In 1609 Dowland publiſhed a tranſlation of the Micrologus of Andreas Ornithoparcus; at this time it ſeems that Dowland had quitted the ſervice of the king of Denmark, for he ſtyles himſelf only luteniſt, lute-player, and bachelor of muſic in both univerſities. In 1612 he publiſhed a book entitled 'A Pilgrime's Solace, wherein is 'contained muſical harmony of 3, 4, and 5 parts to be ſung and 'plaid with lute and viols.' In the title-page he ſtyles himſelf luteniſt to the Lord Walden *. In the preface to this book he ſays that he had received a kingly entertainment in a foreign climate, though he could not attain to any, though never ſo mean, place at home. He ſays that ſome part of his poor labours had been printed in eight moſt famous cities beyond the ſeas, viz. Paris, Antwerpe, Collein, Nuremburg, Frankfort, Liepſig, Amſterdam, and Hamburge, but that notwithſtanding he had found ſtrange entertainment ſince his return by the oppoſition of two ſorts of people, the firſt ſimple C..tors or vocal ſingers, the ſecond young men profeſſors of the lute, againſt whom he vindicates himſelf. He adds that he is entered into the fiftieth year of his age, and becauſe he wants both means, leiſure, and encouragement, recommends to the learneder ſort of muſicians, who labour under no ſuch difficulties, the defence of their lute-profeſſion.

The preface of Dowland to this his tranſlation of Ornithoparcus is dated from his houſe in Fetter-lane, the tenth of April, 1609. This is the laſt of his publications, for it appears that he died in 1615.

* Wood is greatly miſtaken in the account which he gives of Dowland; whom he ſuppoſes to have been taken into the ſervice of the king of Denmark in 1606, whereas it is plain that he was his luteniſt in 1600, and probably ſomewhat before; again, there is not the leaſt reaſon to ſuppoſe, as Wood does, that he died in Denmark, for he was in England in 1612, and luteniſt to Lord Walden; and it no where appears that after this he went abroad. He might, as he ſays, have a ſon named Robert trained up to the lute at the charge of Sir Thomas Monſon, who it is well known was a great patron of muſic; but that the Pilgrim's Solace was compoſed by him and not by his father, is not to be reconciled to the title, the dedication, or the preface to the book, which afford the beſt evidence of the fact that can be required. It may not be improper here to mention that the king of Denmark had begged Dowland of James, as he did afterwards Thomas Cutting, another celebrated luteniſt, of his miſtreſs the lady Arabella Stuart.

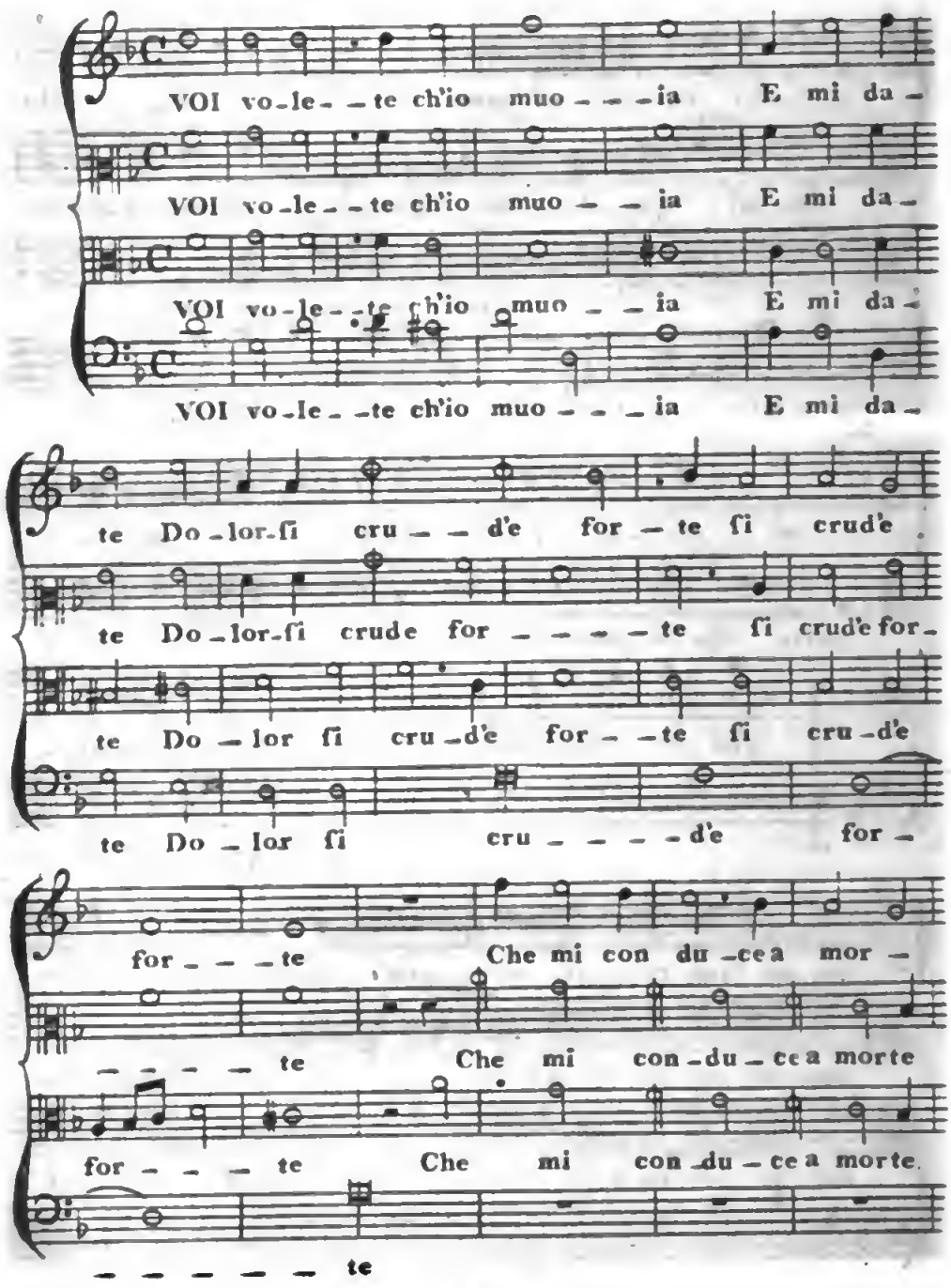
PETER

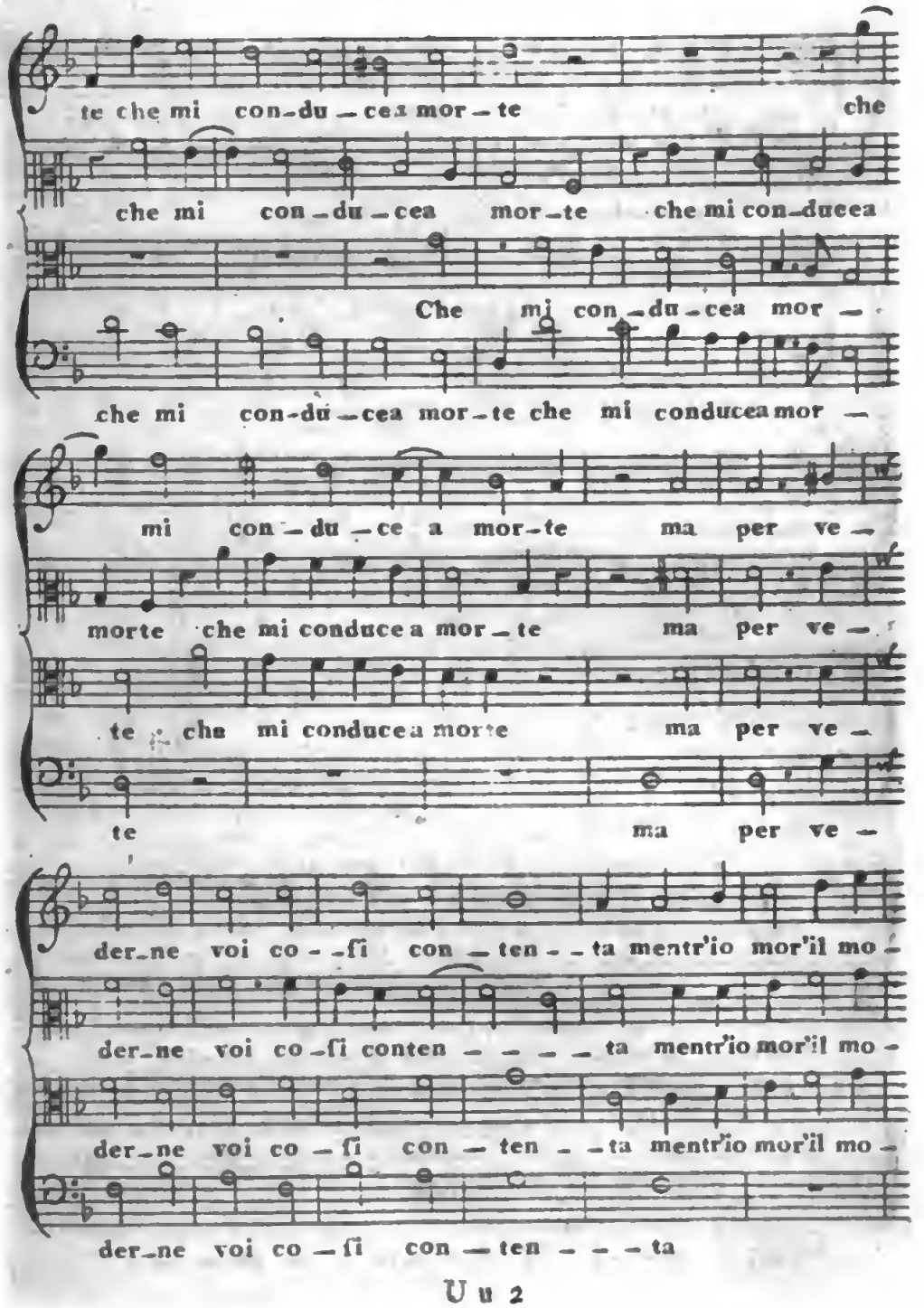
PETER PHILLIPS, an Engliſhman by birth, better known to the world by the Italian name Pietro Philippi, was an exquiſite compoſer of vocal muſic both ſacred and profane. He ſtyles himſelf Canonicus Sognienſis, i. e. a canon of Soigny, a city or town in Hainault, and was beſides organiſt to the archduke and ducheſs of Auſtria, Albert and Iſabella, governors of the Low Countries. Peacham calls him our rare countryman, one of the greateſt maſters of muſic in Europe, adding, that he hath ſent us over many excellent ſongs, as well motets as madrigals, and that he affecteth altogether the Italian vein. The works publiſhed by him, beſides the collection of madrigals entitled Melodia Olympica, heretofore mentioned, are Madrigali à 8 voci, in 4to. an. 1599. Cantiones ſacræ 5 vocum, in 4to. an. 1612. Gemmulæ ſacræ 2 & 3 vocum, in 4to. an. 1613. Litaniæ B. M. V. in Eccleſia Loretana cani ſolitæ 4. 5. 9 vocum in 4to. an. 1623. He is celebrated by Draudius in his Bibliotheca Claſſica.

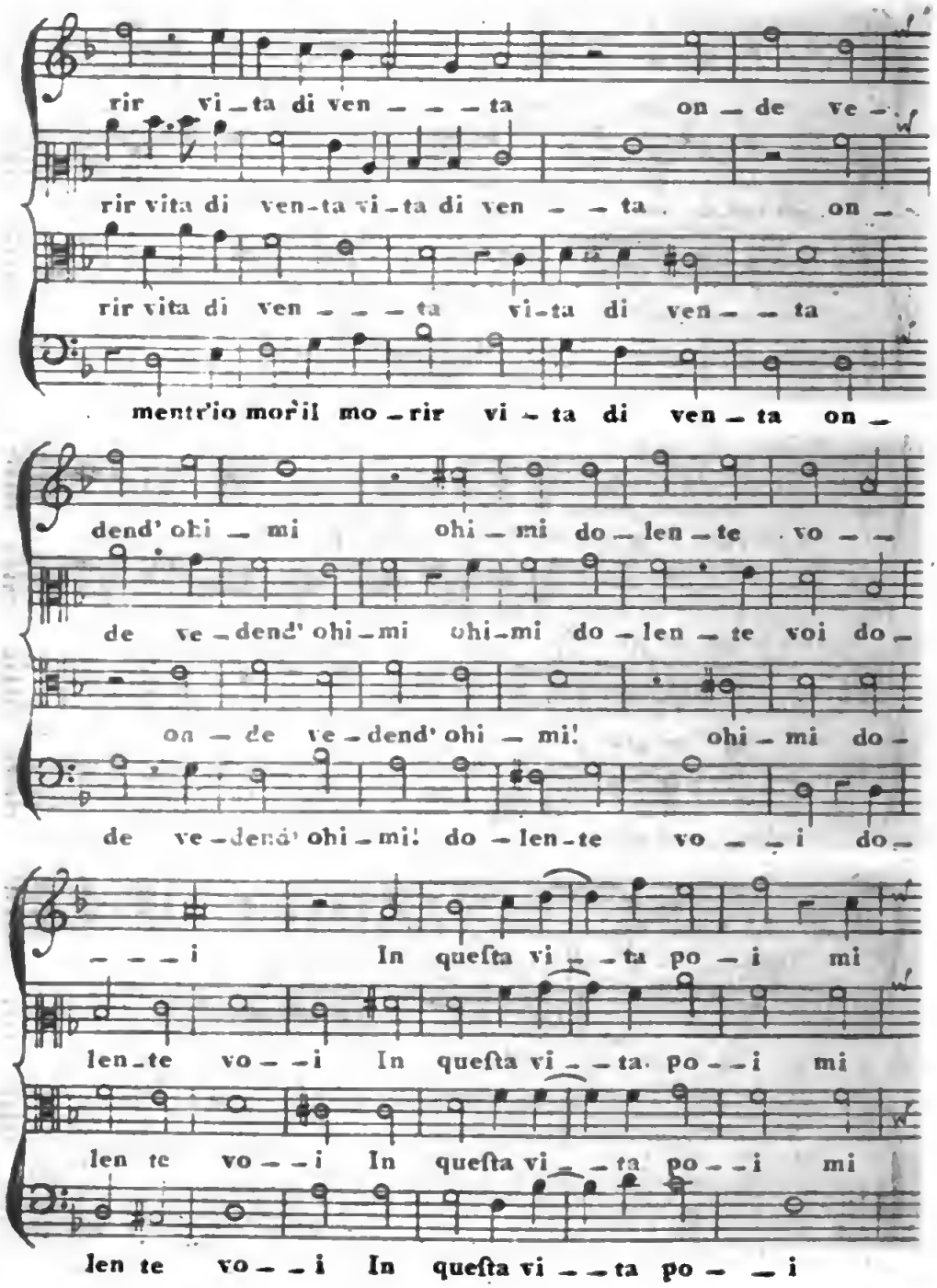
His employments and the nature of his compoſitions for the church beſpeak him to have been of the Romiſh communion. The Cantiones Sacræ are dedicated to the Virgin Mary in the following terms.

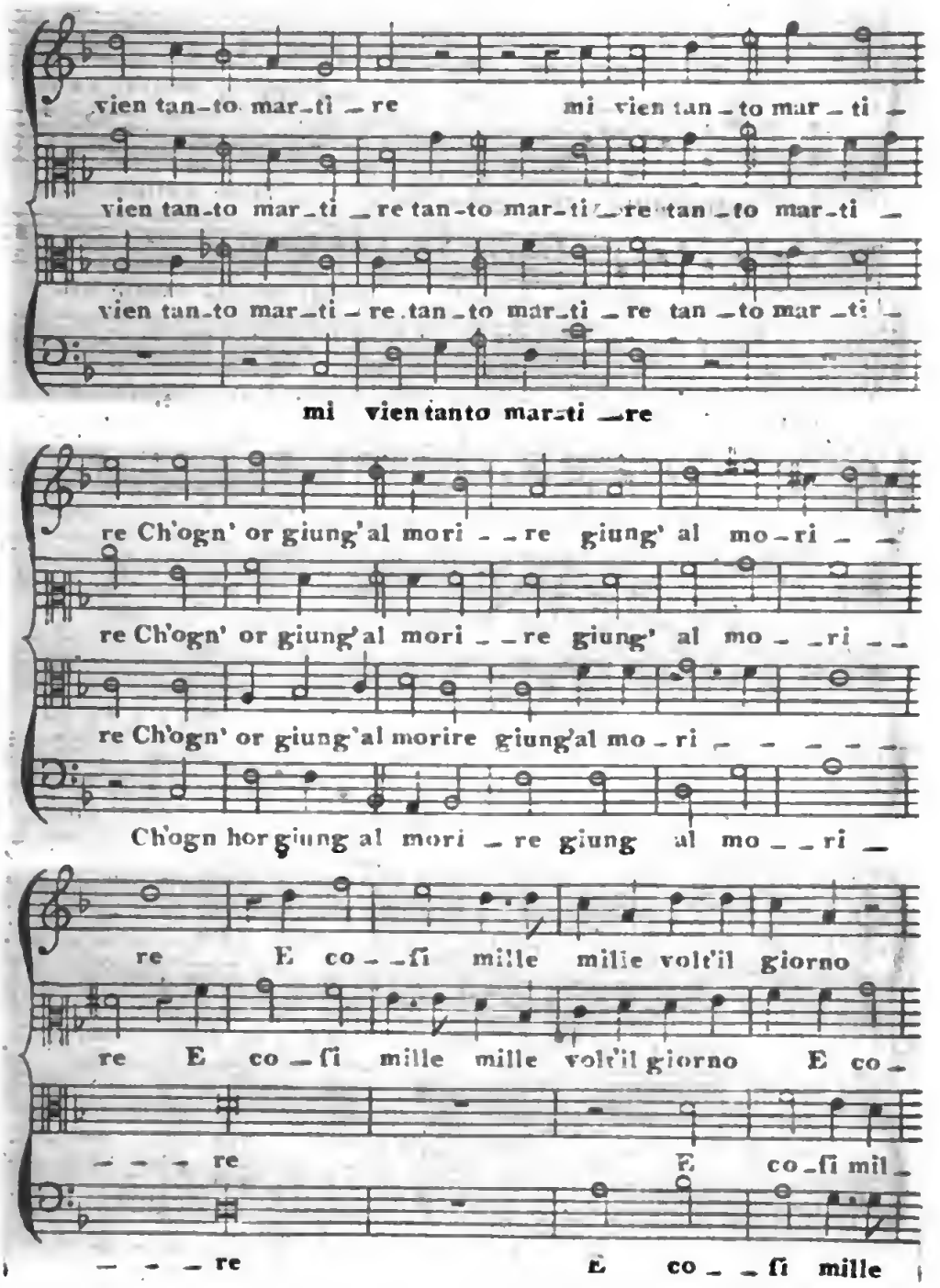
'Glorioſiſſimæ Virgini Mariæ, Dei noſtri parenti digniſſimæ, cæli, 'terréque reginæ, angelorum, hominum, & omnium creaturarum vi'ſibilium, & in viſibilium poſt Deum Dominæ: in honorem ejus ſa'cræ ædis Aſpricollis, ubi ad D. O. M. gloriam, Chriſtiani populi 'conſolationem, & ſalutem; Catholicæ, Apoſtolicæ, & Romanæ fidei 'confirmationem, & amplificationem; cunctarum hæreſum, & hære'ticorum extirpationem, & confuſionem, per potentiſſimam ejus in'terventionem, frequentiſſima, diviniſſima, & exploratiſſima patrantur 'miracula, hoc ſacrarum cantionum opuſculum Petrus Philippi cum 'omni humilitate offert, dicat conſecratque.'

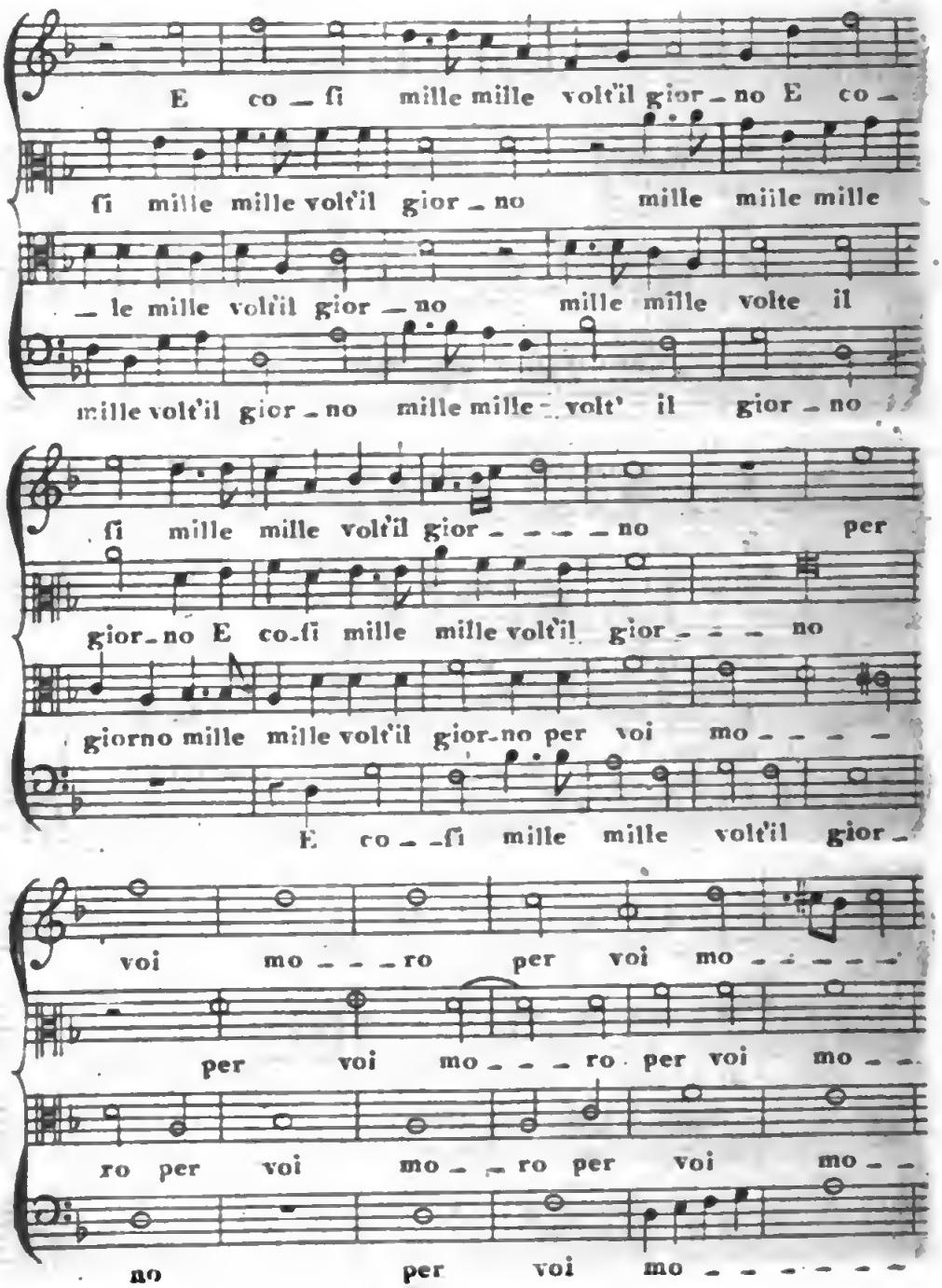
The following madrigal, printed in the Melodia Olympica, is of the compoſition of Peter Phillips.

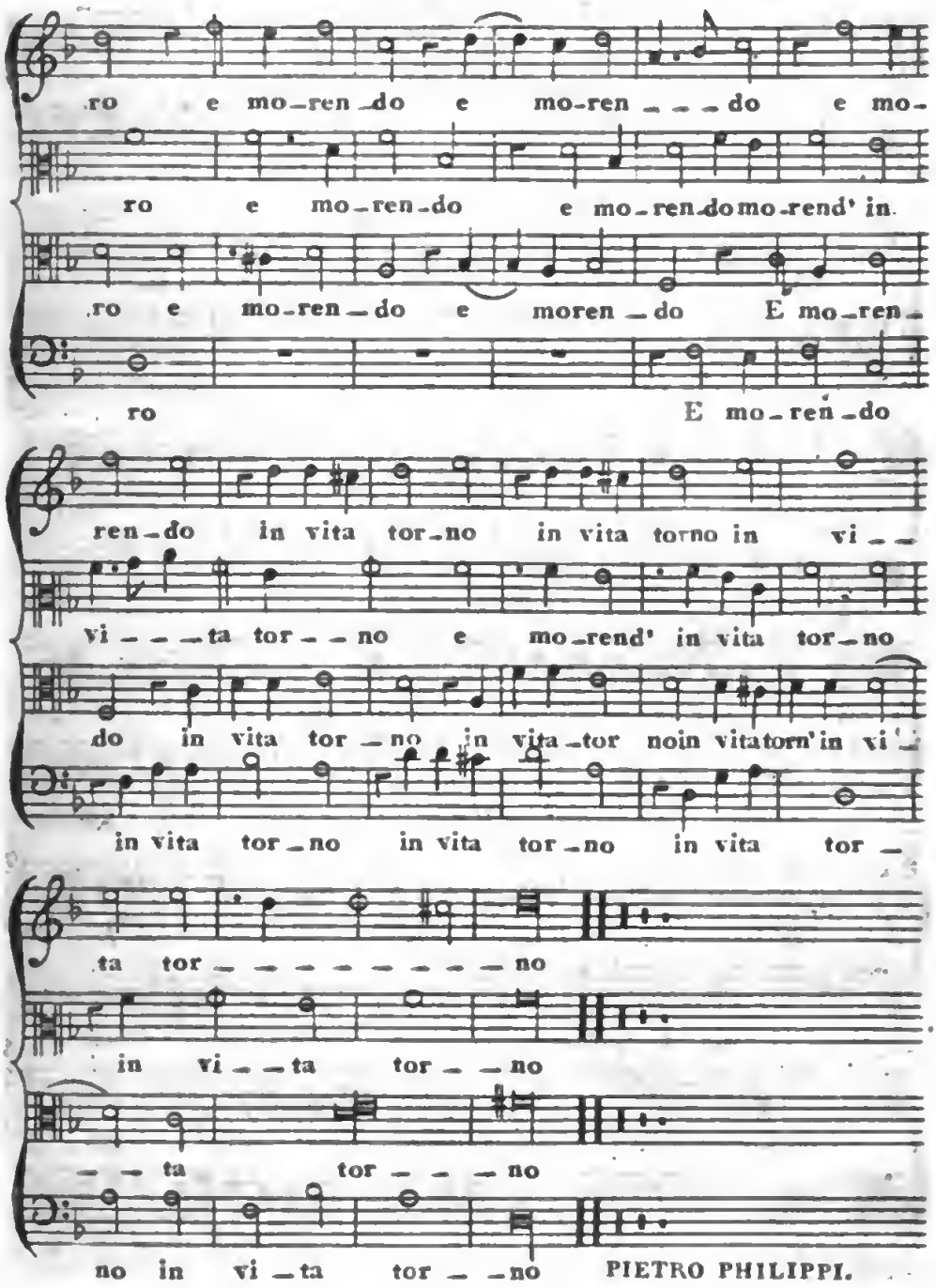

VOI vo-le- -te ch'io muo- - -ia E mi da-
VOI vo-le- -te ch'io muo- - ia E mi da-
VOI vo-le- -te ch'io muo- - ia E mi da-
VOI vo-le- -te ch'io muo- - - ia E mi da-
te Do-lor-fi cru- - d'e for-te fi crud'e
te Do-lor-fi crude for- - - - te fi crud'e for-
te Do-lor fi cru-d'e for- -te fi cru-d'e
te Do-lor fi cru- - - - d'e for-
for- - - te Che mi con du-ce a mor-
- - - - te Che mi con-du-ce a morte
for- - - te Che mi con-du-ce a morte.
- - - - - te


te che mi con-du-cea mor-te che
che mi con-du-cea mor-te che mi con-ducea
Che mi con-du-cea mor-
che mi con-du-cea mor-te che mi conducea mor-
mi con-du-ce a mor-te ma per ve-
morte che mi conduce a mor-te ma per ve-
te che mi conducea morte ma per ve-
te ma per ve-
der-ne voi co-fi con-ten-ta mentr'io mor'il mo-
der-ne voi co-fi conten-ta mentr'io mor'il mo-
der-ne voi co-fi con-ten-ta mentr'io mor'il mo-
der-ne voi co-fi con-ten-ta


rir vi – ta di ven – – – ta on – de ve –
rir vita di ven-ta vi-ta di ven – – ta on –
rir vita di ven – – – ta vi-ta di ven – – ta
mentr'io morìl mo – rir vi – ta di ven – ta on –
dend' ohi – mi ohi – mi do – len – te vo – –
de ve – dend' ohi – mi ohi – mi do – len – te voi do –
on – de ve – dend' ohi – mi! ohi – mi do –
de ve – dend' ohi – mi! do – len – te vo – – i do –
– – – i In queſta vi – – ta po – i mi
len – te vo – – i In queſta vi – – ta po – – i mi
len te vo – – i In queſta vi – – ta po – – i mi
len te vo – – i In queſta vi – – ta po – – i


vien tan-to mar-ti - re mi vien tan - to mar - ti -
vien tan-to mar-ti - re tan-to mar-ti - re tan - to mar-ti -
vien tan-to mar-ti - re tan - to mar-ti - re tan - to mar - ti -
mi vien tanto mar-ti - re
re Ch'ogn' or giung'al mori - - re giung' al mo - ri - -
re Ch'ogn' or giung'al mori - - re giung' al mo - - ri - -
re Ch'ogn' or giung'al morire giung'al mo - ri - - - - - -
Ch'ogn hor giung al mori - re giung al mo - - ri -
re E co - - fi mille milie volt'il giorno
re E co - fi mille mille volt'il giorno E co -
- - - re E co - fi mil -
- - - re E co - - fi mille


E co – fi mille mille volt'il gior – no E co –
fi mille mille volt'il gior – no mille miile mille
– le mille volt'il gior – no mille mille volte il
mille volt'il gior – no mille mille – volt' il gior – no
fi mille mille volt'il gior – – – – no per
gior – no E co – fi mille mille volt'il gior – – – no
giorno mille mille volt'il gior – no per voi mo – – – –
E co – – fi mille mille volt'il gior –
voi mo – – – ro per voi mo – – – – –
per voi mo – – – ro per voi mo – –
ro per voi mo – – ro per voi mo – –
no per voi mo – – – – – – –


ro e mo-ren-do e mo-ren - - - do e mo-
ro e mo-ren-do e mo-ren-do mo-rend' in
ro e mo-ren-do e moren-do E mo-ren-
ro E mo-ren-do
ren-do in vita tor-no in vita torno in vi - -
vi - - - ta tor - - no e mo-rend' in vita tor-no
do in vita tor-no in vita-tor noin vitatorn'in vi -
in vita tor-no in vita tor-no in vita tor -
ta tor - - - - - - - - - no
in vi - - ta tor - - no
- - ta tor - - - no
no in vi-ta tor - -no PIETRO PHILIPPI.

CHAP. II.

THOMAS MORLEY, one of the gentlemen of queen Elizabeth's chapel, the author of a well known treatiſe on the ſubject of practical muſic, was a diſciple of Bird, for whom he ever entertained the higheſt reverence. He obtained a bachelor's degree in 1588, and was ſworn into his place in the chapel July 24, 1592; he was the author of Canzonets or little ſhort ſongs to three voices, Lond. 1593. The firſt book of Madrigals to four voices, Lond. 1594. Canzonets or little ſhort Aires to 5 or 6 voices, Lond. 1595. Madrigals to 5 voices, Lond. 1595. Introduction to Muſic, Lond. 1597. The firſt book of Aires or little ſhort Songes to ſing and play to the lute with the baſe viol, Lond. 1600. And the firſt book of Canzonets to two voices, Lond. 1595, and 1619. He alſo compoſed divine ſervices and anthems, the words of ſome whereof are printed in James Clifford's Collection of divine ſervices and anthems uſually ſung in cathedrals *. A ſervice for the burial of the dead of his compoſition, the firſt of the kind, to the words of our liturgy, is printed in Dr. Boyce's Cathedral Muſic, vol. I. He alſo collected and publiſhed madrigals, entitled the Triumphs of Oriana, to fiue and ſix voices, compoſed by diuers authors, Lond. 1601, and a ſet or two of Italian madrigals to Engliſh words; but the moſt valuable of all his works is his Plaine and eaſie Introduction to practicall Muſicke, ſo often referred to in the courſe of this work, and of which an account is here given.

This valuable work is divided into three parts, the firſt teaching to ſing; the ſecond treating of Deſcant, with the method of ſinging upon a plain-ſong; the other of compoſition in three and more parts. Each of the three parts of this book is a ſeveral and diſtinct dialogue, wherein a maſter, his ſcholar, and a perſon competently ſkilled in muſic are the interlocutors; and in the courſe of their converſation ſo many little particulars occur relating to the manners of the times, as render the peruſal of the book in a great degree entertaining to thoſe who

* This book is very frequently referred to by Wood. It is a collection of the words only, of the ſervices and anthems then uſually ſung, printed in duodecimo, 1664. The compiler was a native of Oxford, a choriſter of Magdalen college there, and afterwards a minor canon of St. Paul's, and reader in ſome church near Carter lane, and alſo chaplain to the ſociety of Serjeant's Inn in Fleet-ſtreet. Athen. Oxon.

are

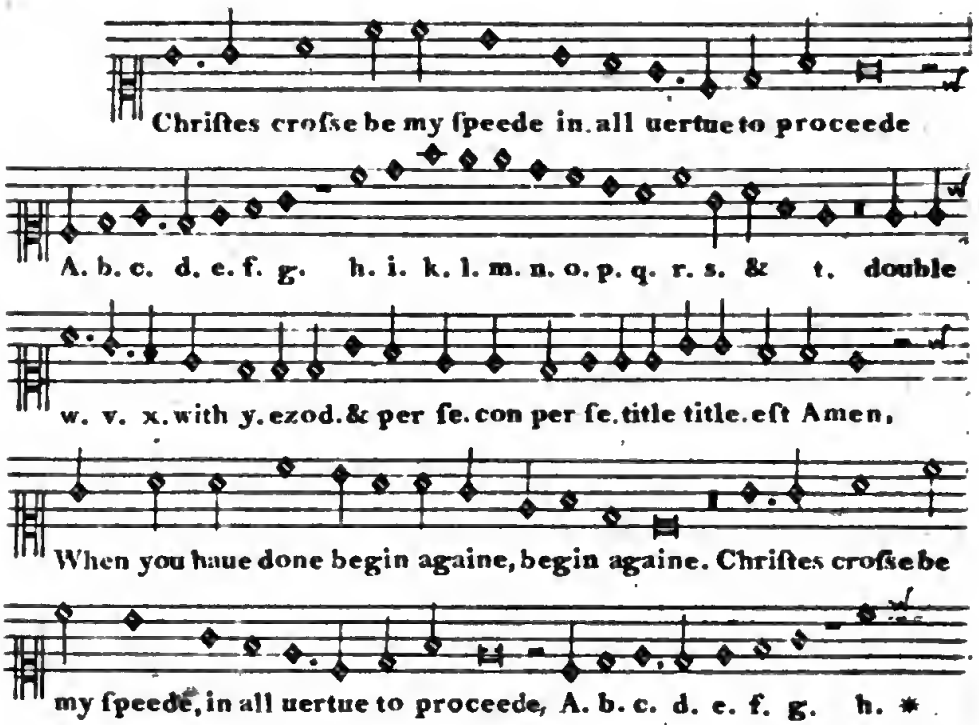
are unacquainted with the ſubject of it; the truth of this obſervation will appear from the very introduction to the work, which is as follows:

'POLYMATHES.
'PHILOMATHES.
'MASTER.

'POLYMATHES. Staye brother Philomathes, what haſte? Whi-
'ther go you ſo faſt? PHILOMATH. To ſeek out an old friend of
'mine. POL. But before you goe I praie you repeat ſome of the diſ-
'courſes which you had yeſternight at Maſter Sophobulus his ban-
'ket, for commonly he is not without both wiſe and learned gueſtes.
'PHI. It is true indeed, and yeſternight there were a number of ex-
'cellent ſchollers, both gentlemen and others: but all the propoſe
'which was then diſcourſed upon was muſicke. POL. I truſt you
'were contented to ſuffer others to ſpeake of that matter. PHI. I
'would that had been the worſt; for I was compelled to diſcover mine
'own ignorance, and confeſſe that I knewe nothing at all in it. POL.
'How ſo? PHI. Among the reſt of the gueſtes by chance Maſter A-
'phron came thither alſo, who falling to diſcourſe of muſicke, was in
'an argument ſo quickly taken up and hotly purſued by Eudoxus and
'Calergus, two kinſmen of maſter Sophobulus, as in his own art he
'was overthrowne, but he ſtill ſticking in his opinion, the two gen-
'tlemen requeſted me to examine his reaſons and confute them, but
'I refuſing, and pretending ignorance, the whole company condemn-
'ed me of diſcurteſie, being fully perſuaded that I had been as ſkil-
'full in that art as they took mee to be learned in others; but ſup-
'per being ended, and muſicke bookes, according to the cuſtome,
'being brought to the table, the miſtreſs of the houſe preſented mee
'with a part, earneſtly requeſting me to ſing, but when, after many
'excuſes I proteſted unfainedly that I could not, euerie one began to
'wonder, yea ſome whiſpered to others, demaunding how I was
'brought up: ſo that upon ſhame of mine ignorance I goe nowe to
'ſeek out mine old friende maſter Gnorimus to make myſelf his ſchol-
'lar. POL. I am glad you are at length come to be of that mind,
'though I wiſhed it ſooner, therefore goe, and I praie God ſend you
'ſuch good ſucceſſe as you would wiſh to yourſelf; as for me, I goe
'to heare ſome mathematical lectures, ſo that I thinke about one

'time wee may both meete at our lodging. PHI. Farewell, for I 'ſit upon thornes till I be gone, therefore I will make haſte; but, if 'I be not deceiued, I ſee him whom I ſeeke ſitting at yonder doore, out 'of doubt it is hee. And it ſhould ſeeme he ſtudieth upon ſome point 'of muſicke, but I will drive him out of his dumpe. Good morrow, 'Sir. MASTER. And you alſo good Maſter Philomathes, I am glad to 'ſee you, ſeeing it is ſo long ago ſince I ſawe you, that I thought 'you had either been dead, or then had uowed perpetually to keep 'your chamber and booke, to which you were ſo much addicted. 'PHI. Indeed I have been well affected to my booke, but how have 'you done ſince I ſaw you? MAST. My health ſince you ſaw 'mee hath been ſo badd as, if it had been the pleaſure of him who 'made all things, to have taken me out of the world I ſhould haue 'been very well contented, and have wiſhed it more than once: 'but what buſineſs hath driuen you to this end of the town? PHI. 'My errand is to you, to make myſelf your ſcholler; and ſeeing I haue 'found you at ſuch convenient leiſure, I am determined not to de-'part till I have one leſſon in muſicke. MAST. You tell mee a won-'der, for I have heard you ſo much ſpeake againſt that art, as to 'terme it a corrupter of good manners, and an allurement to uices, 'for which many of your companions termed you a Stoic. PHI. It is 'true, but I am ſo farre changed as of a Stoic I would willingly make a 'Pythagorean; and for that I am impatient of delay I praie you be-'gin even now. MAST. With a good will; but haue you learned 'nothing at all in muſic before? PHI. Nothing. Therefore I pray 'you begin at the uerie beginning, and teach me as though I were a 'childe. MAST. I will do ſo, and therefore behold here is the ſcale 'of muſicke which we terme the Gam.' [Giving him the gamut with the ſyllables.]

The maſter then proceeds to inſtruct his ſcholar in the rudiments of ſong, in the doing whereof he delivers to him the precepts of the plain and menſurable cantus, illuſtrated with examples in notes, to ſome whereof, for the greater facility of utterance, he has joined the letters of the alphabet, and theſe are introduced by a diſtich, and concluded by a direction to begin again as here is ſhewn.



* The practice of annexing words of a frivolous import to notes, for the aſſiſtance of novices in the art of ſinging, was no new thing, the Monks were the authors of it, and many of the examples of Glareanus himſelf are either Hebrew names or Latin nonſenſe, ſet to very good muſic; but in the example before us the diſtich

Chriſt's croſs be my ſpede
In all uertue to procede,

has a meaning which it will be the buſineſs of this note to enquire after.

In the courſe of this work occaſion has been taken to mention St. Nicholas, and to ſhew that by thoſe of the Romiſh communion he is looked on as the patron of young ſcholars. In the homily againſt peril of idolatry, which our church has directed to be red for the inſtruction of the people, is a very particular enumeration of thoſe ſaints, who, either from a ſuppoſed power to heal certain diſeaſes, or to confer peculiar graces, or, in ſhort, ſome way or other to favour mankind, were the moſt common objects of private ſupplication; the paſſage referred to is as follows:

'Euery artificer and profeſſion hath his ſpecial ſaint as a peculiar God. As for exam-
'ple, ſcholars have Saint Nicholas and Saint Gregory. Painters Saint Luke: neither
'lack ſoldiers their Mars, nor louers their Venus amongſt Chriſtians. All diſeaſes have
'their ſpecial Saints as Gods the curers of them. The pox Saint Roche, the falling euil
'St. Cornelis, the tooth ache St. Appollin, &c. Neither do beaſts and cattel lack their gods
'with us, for Saint Loy is the horſeleach [i. e. the horſe-phyſician] and Saint Anthony the

The ſecond part of the Introduction of Morley is a treatiſe of Deſcant, as it was then called; the meaning of the term, and the nature of the practice are explained in the following colloquy.

'MASTER. Whom do I ſee afar off, is it not my ſcholar Philo-'mathes? out of doubt it is he, and therefore I will ſalute him. 'Good morrow ſcholler. PHI. God giue you good morrow and a 'hundreth, but I marvayle not a little to ſee you ſo early, not only 'ſtirring, but out of doors alſo. MAST. It is no marvayle to ſee a 'ſnayle after a rayne to creep out of his ſhell and wander all about 'ſeeking the moiſture. PHI. I pray you talk not ſo darkely, but 'let me underſtand your comparyſons playnely. MAST. Then in 'plaine tearmes being over wearied with ſtudie, and taking the op-'portunity of the fayre morning, I came to this place to ſnatch a 'mouthful of this holſome ayre, which gently breathing upon theſe 'ſweet-ſmelling flowers, and making a whiſpering noiſe amongſt 'theſe tender leaves delighteth with refreſhing, and refreſheth with

'ſwineherd, &c. Where is God's prouidence and due honour in the mean ſeaſon?*** 'if we remember God ſometimes, yet becauſe we doubt of his ability or will, to help 'us, we join to him another helper, as he were a noun adjective, uſing theſe ſayings: 'ſuch as learn, God and Saint Nicholas be my ſpeed: ſuch as neeſe, God help and Saint 'John: to the horſe, God and Saint Loy ſaue thee, &c.'

From the above paſſage it appears that anciently 'God and Saint Nicholas be my ſpede,' was a cuſtomary ejaculation of young ſcholars; and we can hardly ſuppoſe a more proper occaſion for the uſe of it than when infants of tender years are learning the rudiments of literature. It is therefore not improbable that the diſtich

'Saint Nicholas be my ſpede
'In all uertue to procede.'

might be the introduction to the alphabet, and might be conſtantly repeated by the child previous to the beginning its leſſon.

The alphabet is frequently termed the Criſs Croſs, that is to ſay Chriſt's croſs row, becauſe of a croſs conſtantly placed before the letter A, which ſign was anciently a direction to the child to croſs itſelf before it began its leſſon, as it is now in the maſs-book for the ſame action in different parts of the ſervice.

The uſe of the prayer to St. Nicholas may well be ſuppoſed to have continued amongſt us until the practice of praying to ſaints was condemned by our church as ſuperſtitious, which it was ſomewhat before Morley's time; and after that, as our reformers had thought proper to retain the uſe of the ſign of the croſs in ſome few inſtances, how naturally did this variation ſuggeſt itſelf,

Chriſt's croſs be my ſpede
In all virtue to procede.

which, as the reformation then ſtood, might well enough be deemed a good Proteſtant prayer.

'delight

'delight my over wearied ſenſes; but tell me I pray you the cauſe
'of your hither coming; have you not forgotten ſome part of that
'which I ſhewed you at our laſt being together. PHI. No verily,
'but the contrary, I am become ſuch a ſinger as you would wonder
'to heare me. MAST. How came that to paſſe? PHI. Be ſilent,
'and I will ſhew you; I have a brother a good ſcholar and a rea-
'ſonable muſition for ſinging, he at my firſt comming to you, con-
'ceived an opinion, I know not upon what reaſons grounded, that
'I ſhould neuer come to any meane knowledge in muſicke, and
'therefore when he heard me practice alone he would continually
'mock me, indeed notwithſtanding reaſon, for many times I would
'ſing halfe a note too high, other while as much too lowe, ſo that
'he could not contain himſelf from laughing; yet now and then he
'would ſet me right, more to let mee ſee that he could doe it, then
'that he ment any way to inſtruct me, which cauſed me ſo diligent-
'ly to apply my prickſong booke, that in a manner I did no other
'thing but ſing, practiſing to ſkip from one key to another, from
'flat to ſharp, from ſharp to flat, from any one place in the ſcale to
'another, ſo that there was no ſong ſo hard but I would uenture
'upon it, no mood, nor proportion ſo ſtrange but I would go
'through and ſing perfectly before I left it; and in the end I came to
'ſuch perfection that I might haue been my brother's maiſter, for
'although he had a little more practice to ſing at firſt ſight than I
'had, yet for the moods, ligatures, and other ſuch things, I might
'ſet him to ſchool. MAST. What then was the cauſe of your com-
'ming hither at this time? PHI. Deſire to learne as before. MAST.
'What would you now learne. PHI. Beeing this laſt daye upon oc-
'caſion of ſome buſineſſe at one of my friends houſes, we had ſome
'ſongs ſung, afterwards falling to diſcourſe of muſicke and muſitions,
'one of the company naming a friend of his owne, tearmed him the
'beſt Deſcanter that was to be found. Now, Sir, I am at this time
'come to knowe what Deſcant is, and to learne the ſame. MAST.
'I thought you had onely ſought to know prickt ſong, whereby to
'recreate yourſelf, being wearye of other ſtudies. PHI. Indeed
'when I came to you firſt I was of that minde, but the common pro-
'uerb is in me uerified, that much would haue more; and ſeeing I
'haue ſo far ſet foot in muſic, I doe not meane to goe backe till I

'haue gone quite through all, therefore I pray you now, ſeeing the 'time and place fitteth ſo well, to diſcourſe with me what deſcant is, 'what parts, and how many it hath, and the reſt. MAST. The 'heate increaſeth, and that which you demand requireth longer diſ-'courſe than you looke for, let us therefore go and ſit in yonder ſha-'die arbor to auoyde the uehementneſs of the ſunne.—The name of 'Deſcant is uſurped of the muſitions in divers ſignifications; ſome 'time they take it for the whole harmony of many uoyces, others 'ſometimes for one of the uoyces or partes, and that is when the 'whole ſong is not paſſing three uoyces. Laſt of all, they take it 'for ſinging a part extempore upon a playne ſong, in which ſenſe we 'commonly uſe it; ſo that when a man talketh of a deſcanter, it 'muſt be underſtood of one that can extempore ſing a part upon a 'playne ſong. PHI. What is the meane to ſing upon a playne ſong? 'MAST. To know the diſtances both of concords and diſcords. 'PHI. What is a concord? MAST. It is a mixt ſound, compact of 'divers uoyces, &c.'

Among the rules for extemporary deſcant, which are in truth no other than the precepts of muſical compoſition, he explains the nature of that kind of compoſition called two parts in one, which, as he ſays, is when two parts are ſo made as that the latter ſingeth every note and reſt in the ſame length and order as the leading part did ſing before. From hence he proceeds to declare the nature of canon framed to a given plain-ſong; and of theſe he gives ſundry examples with the plain-ſong in various ſituations, that is to ſay, ſometimes above, ſometimes below, and at other times in the midſt of the canon.

The third part of the Introduction treats of compoſing or ſetting of ſongs; and here the author takes occaſion to cenſure one maſter Boulde, an ignorant pretender to muſic; and he does it in this way, he ſuppoſes Philomathes by this time to have profited ſo much by his maſter's inſtructions as to have got the ſtart of his brother Polymathes, and that Polymathes, who is ſuppoſed to have learned the little he knew of muſic of the above Maſter Boulde, being ſenſible of this, is deſirous of putting himſelf under the tuition of his brother's maſter, the maſter tenders him a plain-ſong, deſiring him to ſing upon it a leſſon of deſcant, which he does but very indifferently, the faults in this and another leſſon or two which Polymathes ſings, draws,

draws on a diſcourſe between him and his new maſter, wherein he very humourouſly characterizes his former maſter, Boulde. 'When,' ſays he, 'I learned deſcant of my maiſter Boulde, hee ſeeing me ſo to-'ward and willing to learne, euer had me in his company; and be-'cauſe he continually carried a plaine ſong booke in his pocket, hee 'cauſed me to doe the like, and ſo walking in the fields he would ſing 'the plainſong, and cauſe me to ſing the deſcant, and when I ſung 'not to his contentment he would ſhew me wherein I had erred; 'there was alſo another deſcanter, a companion of my maiſter's, who 'neuer came in my maiſter's company, though they were much con-'uerſant together, but they fell to contention, ſtriuing who ſhould 'bring in the point ſooneſt and make hardeſt proportions, ſo that they 'thought they had won great glory if they had brought in a point 'ſooner or ſung harder proportions the one than the other: but it 'was a worlde to heare them wrangle, euerie one defending his owne 'for the beſt. What ſaith the one you keepe not time in your pro-'portions; you ſing them falſe, ſaith the other; what proportion is 'this ſaith hee, Seſquipaltery ſaith the other; nay, would the other 'ſay, you ſing you know not what; it ſhould ſeem you came lately 'from a barber's ſhop, where you had Gregory Walker * or a Cor-'ranta plaide in the new proportions by them lately found out, called 'Seſquiblinda and Seſqui-hearken after. So that if one unacquainted 'with muſicke had ſtood in a corner and heard them, he would haue

* A note in the original. 'That name in deriſion they have given this quadrant Pa-'van becauſe it walketh among barbers and fidlers more common than any other.'

This note of the author requires explanation. In Morley's time, and for many years after, a lute or viol, or ſome ſuch muſical inſtrument, was part of the furniture of a barber's ſhop, which was uſed then to be frequented by perſons above the ordinary level of the people, who reſorted to the barber either for the cure of wounds, or to undergo ſome chirurgical operations, or, as it was then called, to be trimmed, a word that ſignified either ſhaving or cutting and curling the hair; theſe, together with letting blood, were the ancient occupations of the barber-ſurgeon. As to the other important branch of ſurgery, the ſetting of fractured limbs, that was practiſed by another claſs of men called bone-ſetters, of whom there are hardly any now remaining. Peacham, in his account of Maurice landgrave of Heſſe before cited, ſays he was generally accounted the beſt bone-ſetter in his country, whence it appears that this faculty was ſometimes exerciſed by men of condition and benevolent tempers. But to return to the barber: the muſical inſtruments in his ſhop were for the entertainment of waiting cuſtomers, and anſwered the end of a newſpaper. At this day thoſe who wait for their turn at the barber's, amuſe themſelves with reading the news of the day or week, anciently they beguiled the time with playing on a muſical inſtrument, which cuſtom gave occaſion to Morley to ſay of the quadrant Pavan mentioned by him, that it was ſo common that it walked amongſt the barbers.

* ſworne

'ſworne they had been out of their wittes, ſo earneſtlie did they 'wrangle for a trifle. And in truth I myſelfe thought ſometime that 'they would haue gone to round buffets with the matter, for the 'deſcant bookes were made angels *, but yet fiſtes were no uiſiters 'of eares, and thereſore all parted friends. But to ſay the uerie 'truth, this Poliphemus had a very good ſight, eſpeciallie for treble 'deſcant, but uerie bad utterance, for that his uoice was the worſt 'that euer I had heard; and though of others he were eſteemed uerie 'good in that kinde, yet did none thinke better of him then hee did 'of himſelf; for if one had named and aſked his opinion of the beſt 'compoſers liuing at this time, hee would ſay in a uaine glory of his 'own ſufficiencie tuſh, tuſh, for theſe were his words, he is a proper 'man, but he is no deſcanter, there is no ſtuffe in him, I wil not giue 'two pinnes for him except he hath deſcant.'

In the courſe of his directions for compoſing and ſetting of ſongs, Morley takes occaſion to cenſure Alſonſo Feraboſco and Giovanni Croce for taking perfect concords of one kind in ſucceſſion, a practice which he loudly condemns, and ſays of Fairfax, Taverner, Shepheard, Mundy, White, Parſons, and Bird, that they never thought it greater ſacrilege to ſpurn againſt the image of a ſaint than to take two perfect chords of one kind together.

Speaking of the ſeveral kinds of compoſition practiſed in his time, Morley gives the firſt place to the motet †.

Next to the motet he places the madrigal, for the etymology of which word he ſays he can give no reaſon ‡. He ſays 'it is a kind of 'muſic made upon ſongs and ſonnets, ſuch as Petrarch and many other 'poets have excelled in, and that it is, next unto the motet the moſt 'artificial, and, to men of underſtanding, moſt delightful; and would 'not be ſo much diſallowable if the poets who compoſe the ditties 'would abſtain from ſome obſcenities which all honeſt ears abhor, 'and from ſome ſuch blaſphemies as no man, at leaſt who hath any 'hope of ſaluation, can ſing without trembling.' He then enumerates the ſeveral kinds of compoſition and air practiſed by the muſicians of his time, mention whereof will be made in a ſubſequent chapter.

* i. e. they flew about their ears as if they had wings.
† See an explanation of this word page 79 of this volume, in a note.
‡ See the conjectures of various authors concerning it vol. II. pag. 463 in a note.

It

It is to be remembered that the whole of this work of Morley is in dialogue, and that by the maſter, who is one of the interlocutors in it, he means to repreſent himſelf, who having ſufficiently inſtructed his ſcholars diſmiſſes them.

The dialogue being ended there follows what the author calls the Peroratio, in which he diſcovers much learning; in it he ſays that had it not been for Boetius the knowledge of muſic had not yet come into our weſtern part of the world, adding this as a reaſon, 'The 'Greek tongue lying as it were dead under the barbariſme of the 'Gothes and Hunnes, and muſicke buried in the bowels of the 'Greeke workes of Ptolomæus and Ariſtoxenus; the one of which as 'yet hath neuer come to light, but lies in written copies in ſome 'bibliothekes of Italie, the other hath beene ſet out in print, but 'the copies are euerie where ſo ſcant and hard to come by, that many 'doubt if he haue been ſet out or no.'

Next follow certain compoſitions of the author's own for three, four, and five voices, to Latin, Italian, and Engliſh words, which have great merit.

The annotations at the end of the work are replete with curious learning; in theſe Morley has not ſpared to cenſure ſome ignorant pretenders to ſkill in muſic, and, amongſt the reſt, the anonymous author of a book entitled 'The Guide of the Path-Way to Muſic,' printed in 1596, in oblong quarto, for William Barley, a great publiſher of muſic books about that time, of which he gives this character. 'Take away two or three ſcales which are filched out of Beur-'huſius, and fill up the three firſt pages of the booke, you ſhall not 'finde one ſide in all the booke without ſome groſſe errour or other. 'For as he ſetteth down his dupla, ſo dooth he all his proportions, 'giuing true definitions and falſe examples, the example ſtill import-'ing the contrarie to that which was ſaid in the definition †. But 'this is the worlde; euery one will take upon him to write and teach 'others, none hauing more need of teaching than himſelfe. And as

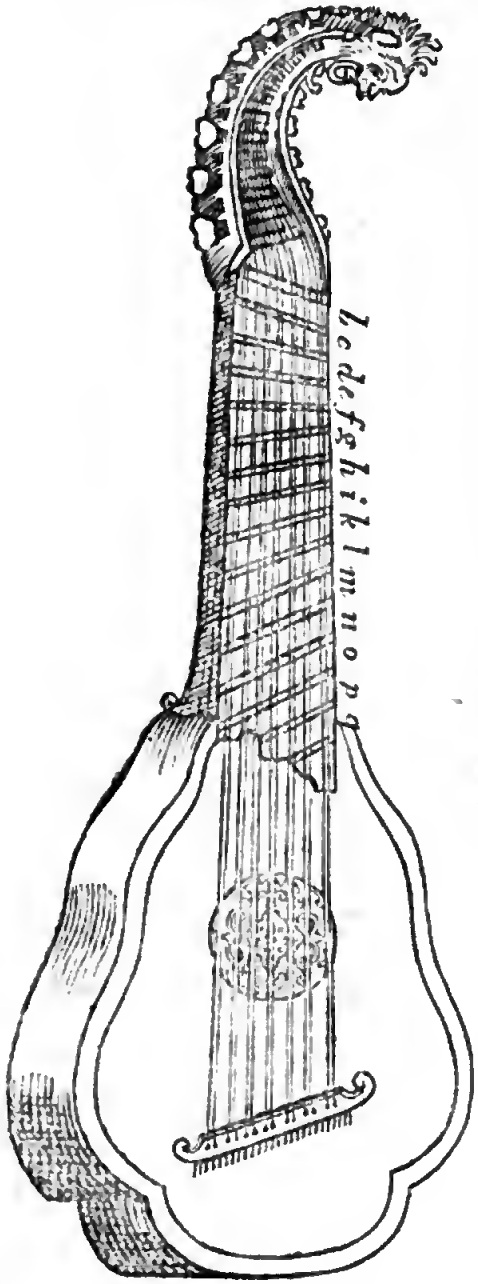
* Frederic Beurhusius conrector of the college of Dortmund, an Imperial town in the circle of Weſtphalia. He wrote an Erotemata Muſicæ, which was publiſhed about the year 1580.

† After this character of the book a particular account of its contents will hardly be wiſhed for; there are printed with it three books of tablature, the firſt for the lute, the ſecond for an inſtrument called the Orpharion, and the third for one called the Bandore, con-

'for him of whom we have ſpoken ſo much, one part of his booke 'he ſtole out of Beurhuſius, another out of Loſſius, peruerting the

12

concerning which two laſt it may not be amiſs here to ſpeak, and firſt of the Orpharion. It is of the following form, and is thus deſcribed by the author:



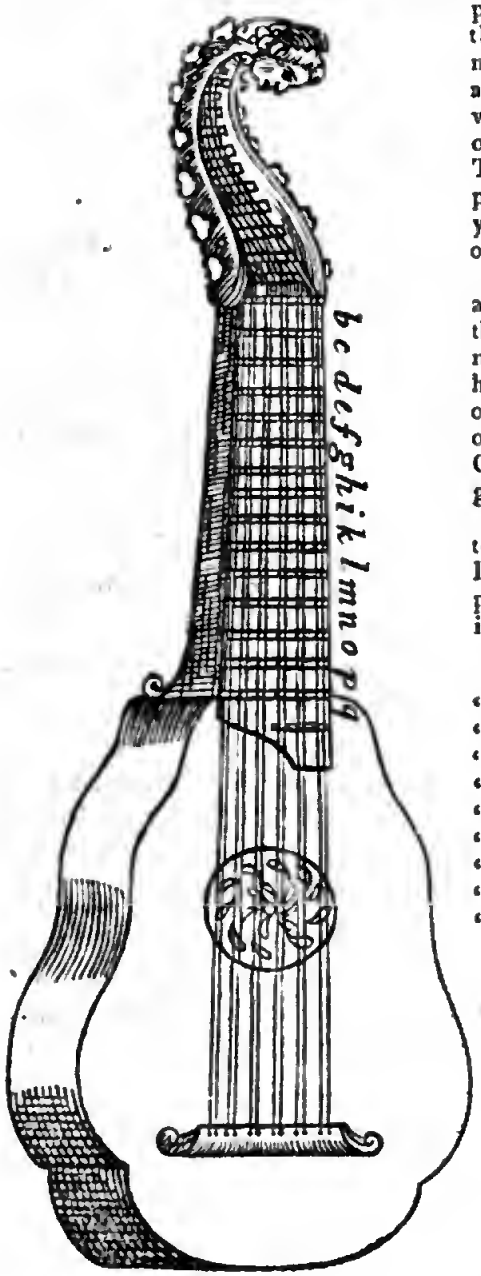
'The Orpharion is ſtrung with more ſtringes 'than the lute, and alſo hath more frets or ſtops; 'and whereas the lute is ſtrung with gut 'ſtringes, the Orpharion is ſtrung with wire 'ſtringes, by reaſon of which manner of ſtring-'ing, the Orpharion doth neceſſarilie require a 'more gentle and drawing ſtroke than the lute; 'I mean the fingers of the right hand muſt be 'eaſilie drawen over the ſtringes, and not ſud-'denly griped or ſharpelie ſtroken as the lute 'is, for if yee ſhould doo ſo, then the wire 'ſtringes would claſh or jarre together the one 'againſt the other, which would be a cauſe that 'the founde would be harſh and unpleaſant. 'Therefore it is meete that you obſerue the dif-'ference of the ſtroke. And concerning the 'frets or ſtoppes, the difference doth conſiſt in 'the different number that is between them, for 'the lute hath no farther than i, and the Orpha-'rion hath to q; but it is ſeldom that any leſ-'ſon for the Orpharion doth paſſe the ſtops of 'L or M, yet thoſe that are cunning can at 'their pleaſure make uſe of all the ſtops.'

Among the leſſons contained in this book for the Orpharion, there is one named Bockington's Pound, which ſeems to be no other than that tune now called Packington's Pound, and to which is adapted one of the ſongs in the Beggar's Opera. The original compoſer of it appears to be one Francis Cutting.

'ſonſe

'ſenſe of Loſſius his wordes, and giuing examples flatte to the con-
'trarie of that which Loſſius ſaith. And the laſt part of his book

As to the Bandore, the figure whereof is here given, the author ſays it is eaſy to play on, and is both commendable and fit, either in conſort or alone. He adds that the manner of tuning doth a little differ from the lute and orpharion, but he has forgot to mention whether the ſtrings are of wire, like thoſe of the orpharion, or of catgut like thoſe of the lute. This inſtrument is ſaid by Stowe in his Annals, pag. 869, to have been invented in the fourth year of queen Elizabeth, by John Roſe, citizen of London, living in Bridewell.



As to the inſtrument called the Orpharion, above deſcribed, it is neceſſary to be obſerved that it cannot be the ſame with the Orphion, mentioned in the poems of Sir Aſton Cokaine to have been invented by Thomas Pilkington, one of the queen's muſicians, for Pilkington was one of the muſicians of Henrietta the conſort of Charles I. and the Orpharion appears to be of greater antiquity.

Pilkington died about 1660, at Wolverhampton, aged thirty-five, and lies there buried. Beſides an epitaph, Sir Aſton Cokaine wrote a poem to his memory, in which are the following quibling lines.

'Maſtring all muſic that was known before,
'He did invent the Orphion, and gave more.
'Though he by playing had acquir'd high fame,
'He evermore eſcap'd a gameſter's name,
'Yet he at Gamut frequent was, and taught
'Many to play, till death ſet his Gam out.'
'His flats were all harmonious; not like theirs
'Whoſe ebbs in proſe or verſe abuſe our ears.
'But to what end praiſe I his flats, ſince that
'He is grown one himſelf, and now lies flat!'

'treating of Deſcant he took uerbatim out of an old written booke
'which I have; but it ſhould ſeeme that whatſoeuer or whoſoeuer
'he was that gaue it to the preſſe, was not the author of it himſelfe,
'elſe would he haue ſet his name to it, or then he was aſhamed of
'his labour.'

In the annotations on the ſecond part of Morley's Introduction is the following curious note on the term Deſcant. 'Thoughe I dare 'not affirme that this part was in uſe with the muſitions of the learn-'ed Ptolemæus, or yet of that of Boetius, yet may I with ſome reaſon 'ſay that it is more auncient than prickſong, and only by reaſon of 'the name, which is contrapunto, an Italian word deuiſed ſince the 'Gothes did ouerrun Italy, and changed the Latine tongue into that 'barbariſme which they now uſe. As for the word itſelfe, it was at 'that time fit enough to expreſſe the thing ſignified, becauſe no di-'uerſity of notes being uſed, the muſicians inſtead of notes did ſet 'down their muſicke in plain prickes or points; but afterwards, that 'cuſtom being altered by the diuerſitie of forms of notes, yet the 'name is retained amongſt them in the former ſignification, though 'amongſt us it be reſtrained from the generality to ſignifie that ſpe-'cies or kind which of all others is the moſt ſimple and plaine; and 'inſtead of it we haue uſurped the name of deſcant. Alſo by conti-'nuance of time that name is alſo degenerated into another ſignifica-'tion, and for it we uſe the word ſetting and compoſing: and to 'come to the matter which now we are to intreat of, the word deſ-'cant ſignifieth in our tongue the forme of ſetting together of ſundry 'uoices or concords for producing harmony; and a muſician if he 'heare a ſong ſung and miſlike it, he will ſay the deſcant is nought; 'but in this ſignification it is ſeldom uſed, and the common ſignifica-'tion which it hath is the ſinging extempore upon a plain-ſong, in 'which ſenſe there is none who hath taſted the firſt elements of mu-'ſicke but underſtandeth it. When deſcant did begin, by whom, 'and where it was inuented is uncertaine; for it is a great contro-'uerſie amongſt the learned if it were knowne to the antiquitie or no. 'And diuers do bring arguments to proue, and others to diſproue 'the antiquity of it; and for diſprouing of it they ſay that in all the 'works of them who have written of muſicke before Franchinus, 'there is no mention of any more parts than one, and that if any did 'ſinge to the harpe, which was their moſt uſual inſtrument, they ſung

'the

'the ſame which they plaied. But thoſe who would affirme that the 'auncients knew it, ſaie: That if they did not know it, to what end 'ſerued all thoſe long and tedious diſcourſes and diſputations of the 'conſonantes, wherein the moſt part of their workes are conſumed? 'But whether they knew it or not, this I will ſay, that they had it not 'in halfe that uariety wherein we now haue it, though we read of 'much more ſtrange effects of their muſicke than of ours *.'

At the end of his book is the following liſt of Engliſh muſicians, the far greater part of whom appear to have flouriſhed before the reformation.

M. Paſhe.	S. Jo. Maſon.
Robert Jones.	Ludford.
Jo. Dunſtable.	Farding.
Leonel Power.	Corniſh.
Robert Orwel.	Pyggot.
M. Wilkinſon.	Tauerner.
Jo. Gwinneth.	Redford.
Robert Dauis.	Hodges.
M. Riſby.	Selby.
D. Farfax.	Thorne.
D. Kirby.	Oclande.
Morgan Grig.	Auerie.
Tho. Aſhwell.	D. Tye.
M. Sturton.	D. Cooper.
Jacket.	D. Newton.
Corbrand.	M. Tallis.
Teſtwood.	M. White.
Ungle.	M. Perſons.
Beech.	M. Byrde.
Bramſton.	

* It ſeems by the concluſion of this paſſage that Morley was but little acquainted with the effects of modern muſic, for there is extant a relation to this purpoſe that ſurpaſſes all accounts of the power of ancient muſic over the human mind. It is this: a muſician of Ericus king of Denmark, ſurnamed the Good, who reigned about the year 1130, a hundred years after the time of Guido, having given out that he was able by his art to drive men into what affections he liſted, even into anger and fury, and being required by the king to put his ſkill in practice, played ſo upon the harp that his auditors began firſt to be moved, and at laſt he ſet the king into ſuch a frantic mood, that in a rage he fell upon his moſt truſty friends, and, for lack of weapon, ſlew ſome of them with his fiſt, which when he came to himſelf he did much lament. This ſtory is recorded at large both by Krantzius and Saxo Grammaticus, and is cited by Butler in his treatiſe on the Principles of Muſic, pag. 7.

By

By the compoſitions of Fairfax, Corniſh, Taverner, and Thorne, already given, a judgment may be formed of the ſtate of muſic in thoſe days. It appears that many of the old Engliſh muſicians were men of learning in other faculties, particularly in aſtronomy and phyſic, and what is ſtrange, in logic. Thorne of York lies buried in the cathedral of that city, with the following inſcription:

Here lyeth Thorne, muſician moſt perfitt in his art,
In Logicks lore who did excell; all vice who ſet apart:
Whoſe life and converſation did all men's love allure,
And now doth reign above the skies in joys moſt firm and pure.
Who died Decemb. 7. 1573.

And in the ſame church is an inſcription of the like import, celebrating the memory of another of his profeſſion in theſe words:

Muſicus et logicus Wyrnal hic jacet ecce Johannes
Organa namque quaſi fecerat ille loqui.

Thus humourouſly tranſlated:

Muſician and logician both,
John Wyrnal lieth here;
Who made the organs erſt to ſpeak
As if, or as it were.

CHAP. III.

THE foregoing account may ſuffice to ſhew the deſign and method of Morley's Introduction to Muſic, a work for which all who love or practice the ſcience are under the higheſt obligations to its author. John Caſpar Troſt, organiſt of the church of St. Martin at Halberſtadt, a learned muſician of the laſt century, tranſlated it into the German language, and publiſhed it in folio, with the title of Muſica Practica.

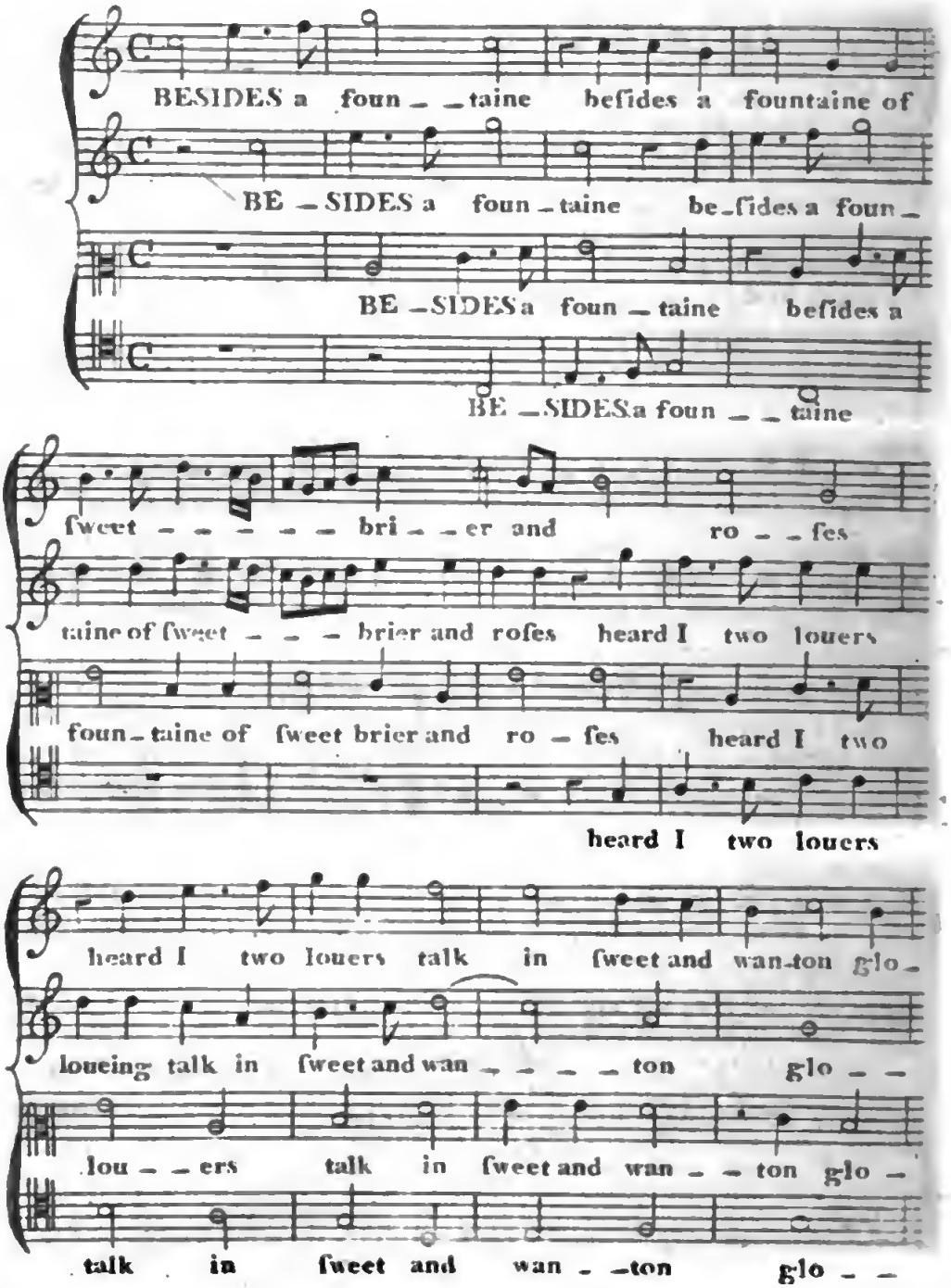
The particulars of Morley's life are no otherwiſe to be collected than from a few ſcattered notes concerning him in the Athenæ Oxonienſes,

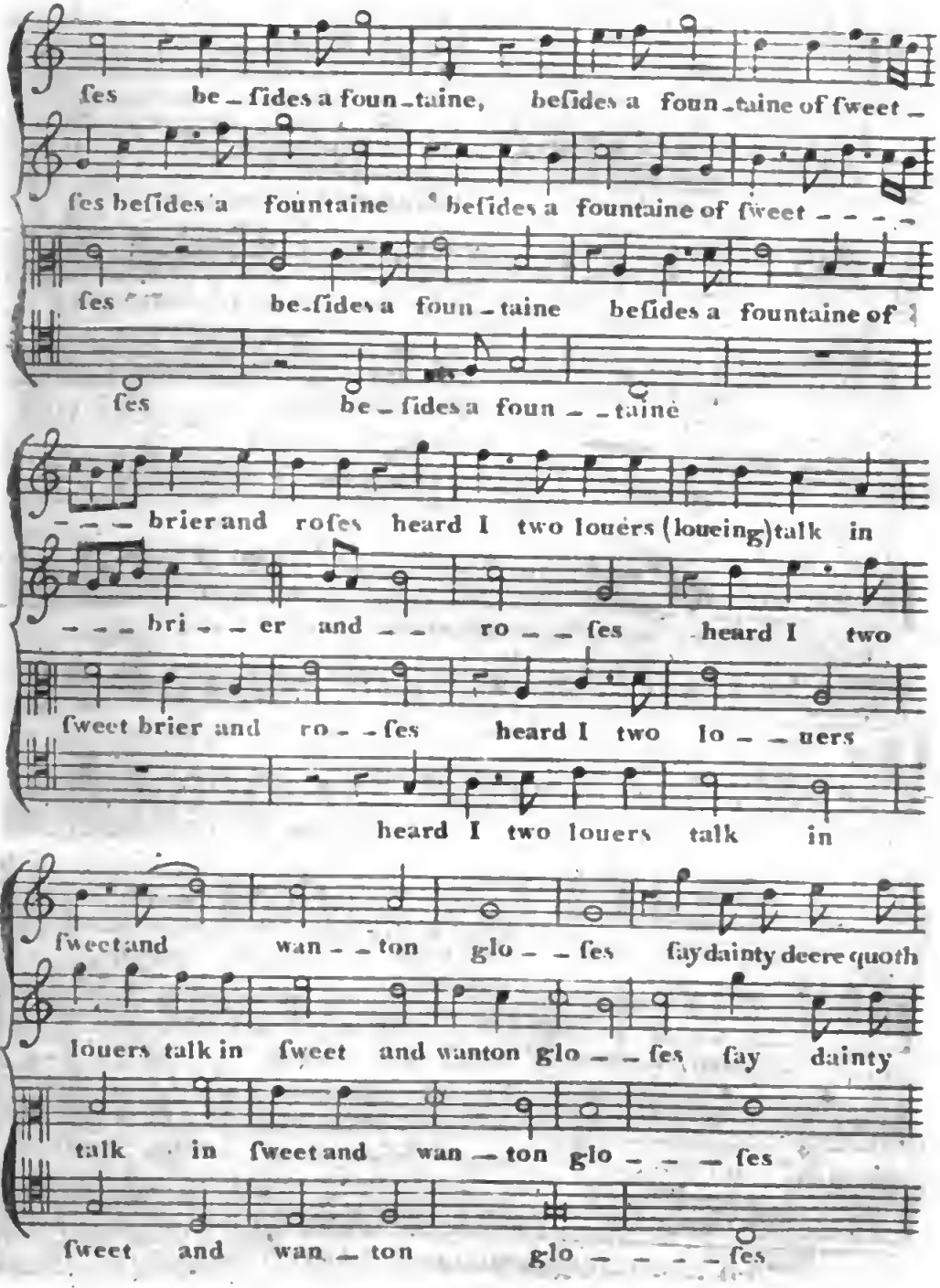
nienſes, and from his own work, throughout which he ſpeaks the language of a ſenſible, a learned, and a pious man, a little ſoured in his temper by bodily infirmities, and more by the envy of ſome of his own profeſſion, of which he complains in very feeling terms in the preface to almoſt every one of his publications. In that before his Introduction he ſpeaks of the ſolitary life which he led, being compelled to keep at home, and that made him glad to find any thing wherein to keep himſelf exerciſed for the benefit of his country: and in the courſe of his work he takes frequent occaſion to mention the declining ſtate of his health at the time of his writing it; nevertheleſs he ſurvived the publication of it ſome years, dying as it ſeems in the year 1604. Doni, in his 'Diſcorſo ſopra la perfettione de Melodia,' printed with his treatiſe 'De' Generi e de' Modi,' pag. 111, ſtyles him 'Tommaſo Morley, erudito muſico Ingleſe.'

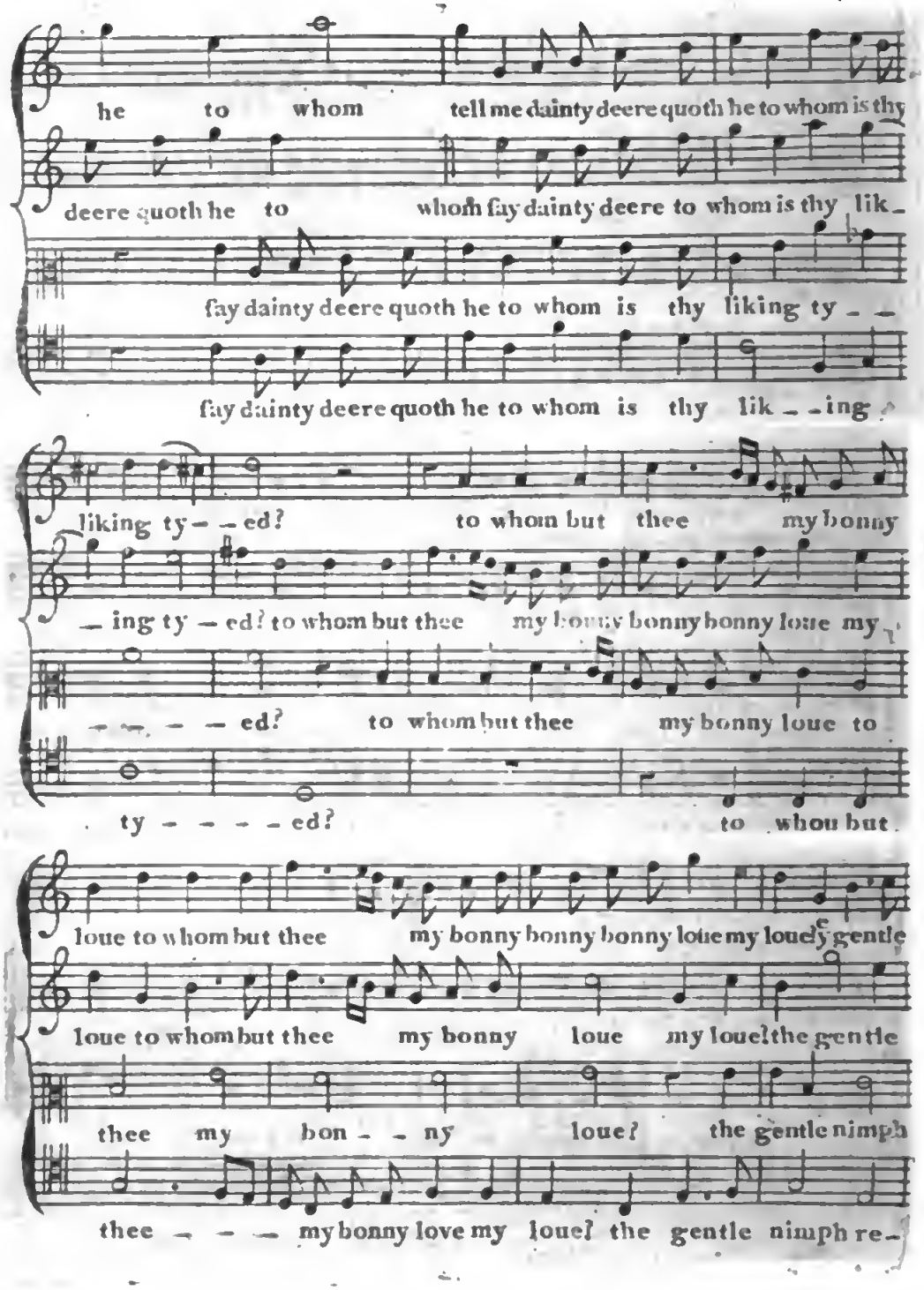
As a practical compoſer he has doubtleſs ſhewn great abilities; he was an excellent harmoniſt, but did not poſſeſs the faculty of invention in any very eminent degree. His compoſitions ſeem to be the effect of cloſe ſtudy and much labour, and have in them little of that ſweet melody which are found in thoſe of Bennet, Weelkes, Wilby, Bateſon, and ſome others; nor in point of invention and fine contrivance are they to be compared with thoſe of either Bird or Tallis. He compoſed a ſolemn burial ſervice, the firſt perhaps of the kind ever known in England, and which continued to be performed at the interment of perſons of rank till it gave way to that of Purcell and Croft, which will hardly ever be excelled.

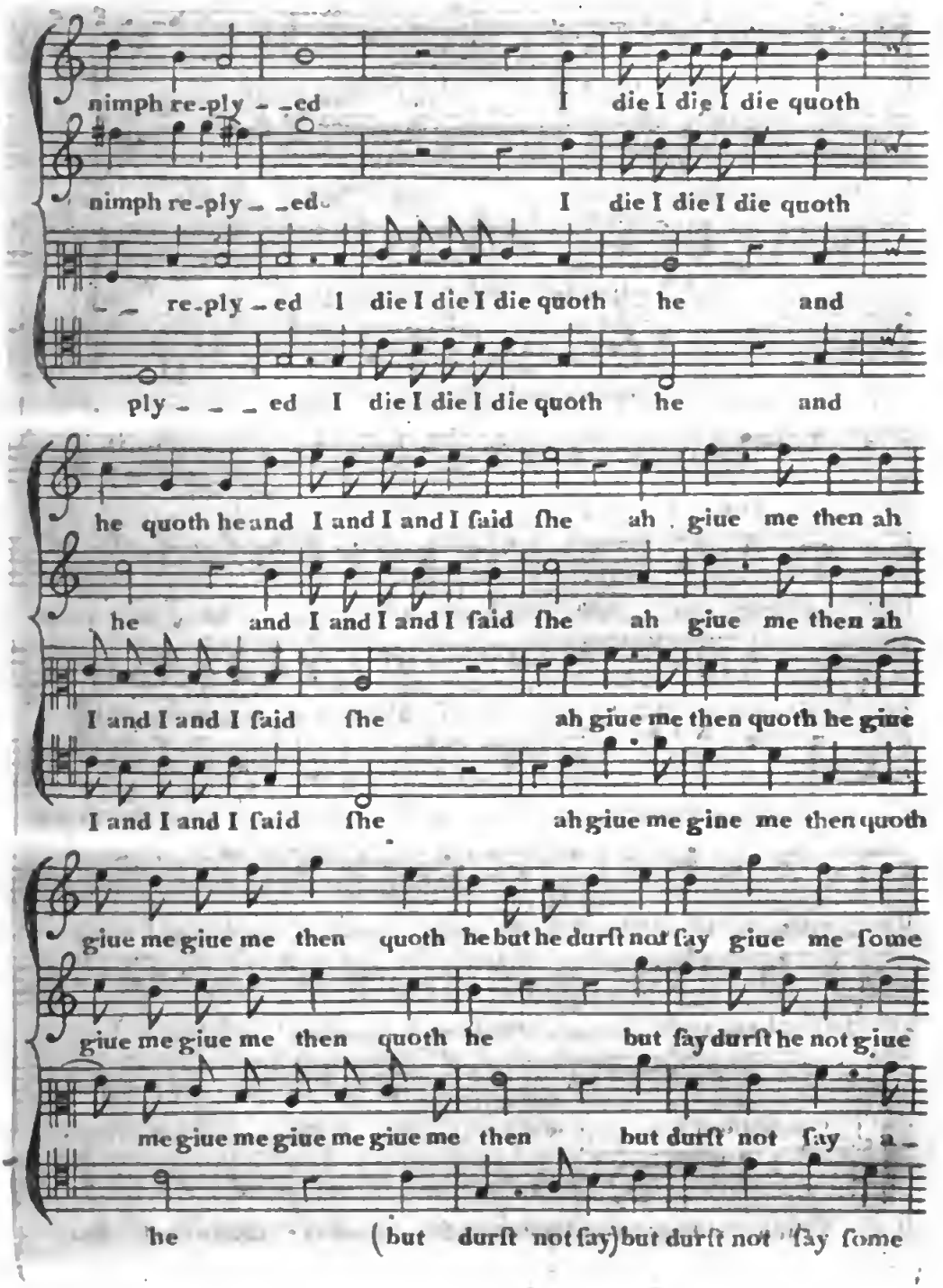
After the expiration of the patent granted to Tallis and Bird, it ſeems that Morley had intereſt enough to obtain of queen Elizabeth a new one of the ſame tenor, but with ampler powers. It was granted to him 40 Eliz. Anno Dom. 1598. Under this patent William Barley printed moſt of the muſic books which were publiſhed during the time that it continued in force.

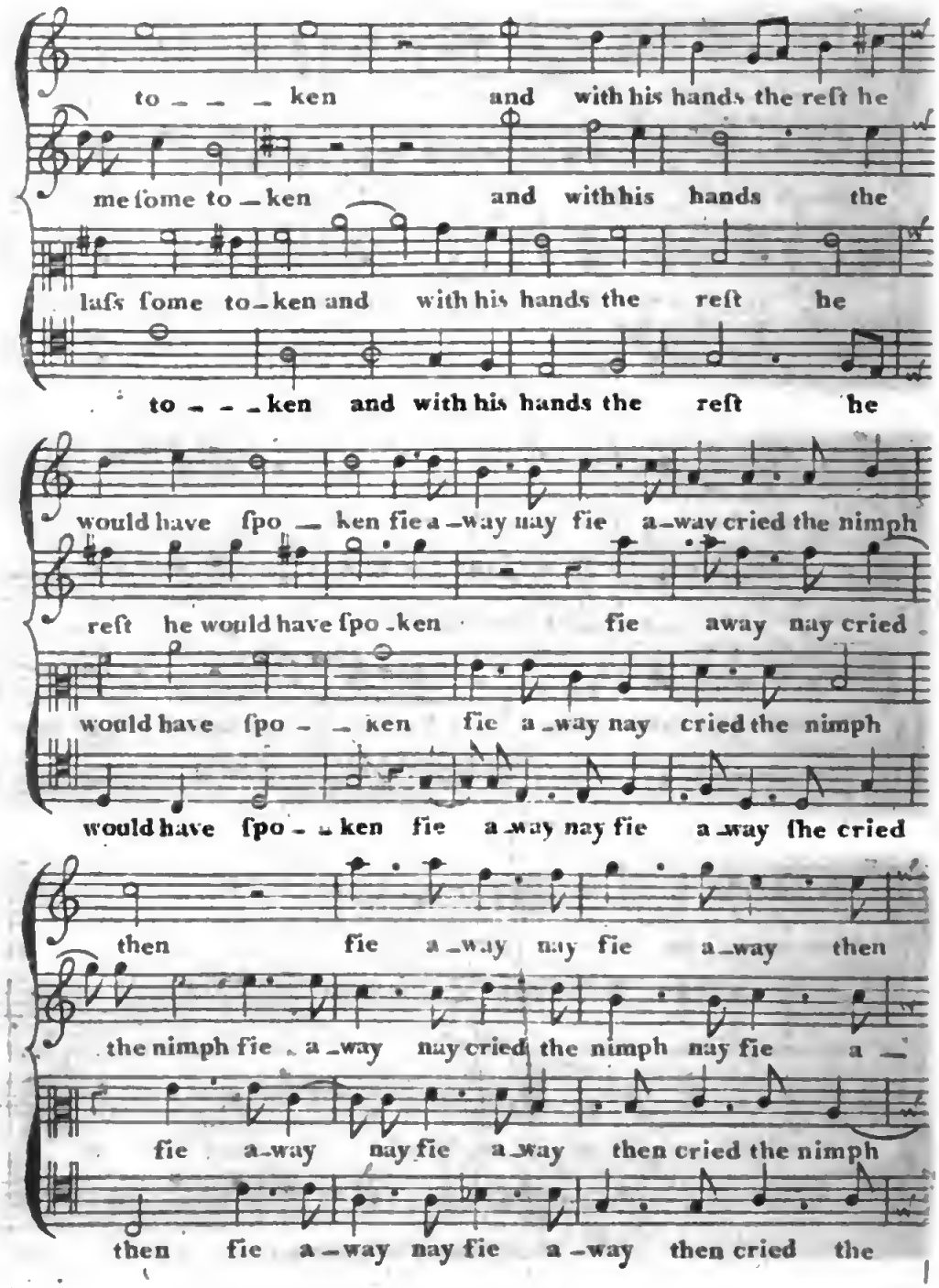
The ſtyle of Morley may be judged of by the following compoſition, which is the fourteenth of his madrigals to four voices, publiſhed in 1594.

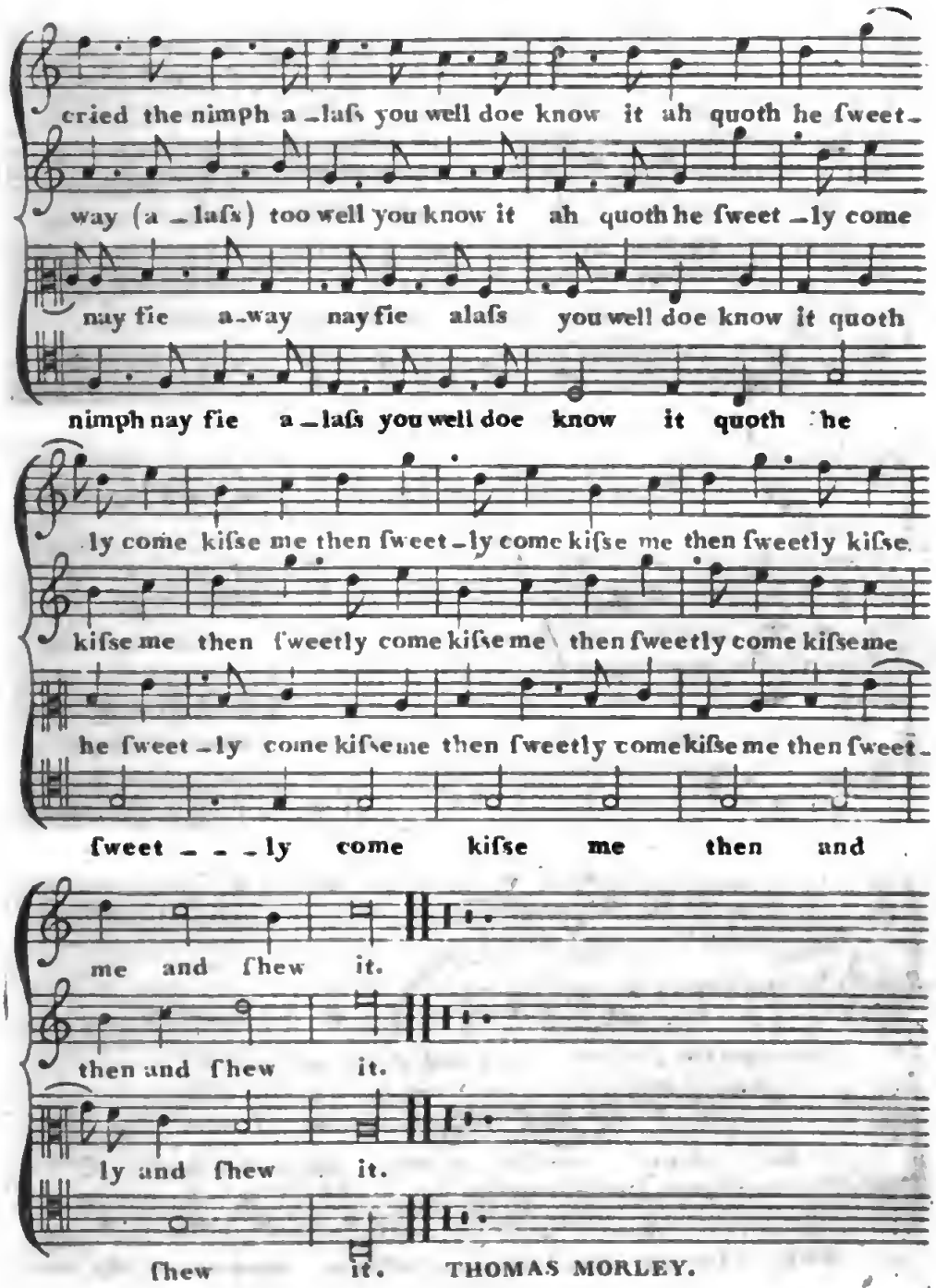

BESIDES a foun _ _taine befides a fountaine of
BE _SIDES a foun _taine be_fides a foun_
BE _SIDES a foun _taine befides a
BE _SIDES a foun _ _ taine
fweet _ _ _ _ _ bri _ _er and ro _ _fes
taine of fweet _ _ _ brier and rofes heard I two louers
foun_taine of fweet brier and ro _ fes heard I two
heard I two louers
heard I two louers talk in fweet and wan_ton glo_
loueing talk in fweet and wan _ _ _ _ ton glo _ _
lou _ _ers talk in fweet and wan _ _ ton glo _
talk in fweet and wan _ _ton glo _ _


ſes be ſides a foun taine, beſides a foun taine of ſweet
ſes beſides a fountaine beſides a fountaine of ſweet
ſes be ſides a foun taine beſides a fountaine of
ſes be ſides a foun taine
brier and roſes heard I two louers (loueing) talk in
bri er and ro ſes heard I two
ſweet brier and ro ſes heard I two lo uers
heard I two louers talk in
ſweet and wan ton glo ſes fay dainty deere quoth
louers talk in ſweet and wanton glo ſes fay dainty
talk in ſweet and wan ton glo ſes
ſweet and wan ton glo ſes


he to whom tell me dainty deere quoth he to whom is thy
deere quoth he to whom say dainty deere to whom is thy lik-
say dainty deere quoth he to whom is thy liking ty - -
say dainty deere quoth he to whom is thy lik - - ing
liking ty - - ed? to whom but thee my bonny
- ing ty - ed? to whom but thee my bonny bonny bonny loue my
- - - - ed? to whom but thee my bonny loue to
ty - - - - ed? to whom but
loue to whom but thee my bonny bonny bonny loue my louely gentle
loue to whom but thee my bonny loue my loue! the gentle
thee my bon - - ny loue? the gentle nimph
thee - - - my bonny love my loue! the gentle nimph re-


nimph re-ply - -ed I die I die I die quoth
nimph re-ply - -ed I die I die I die quoth
- - re-ply - ed I die I die I die quoth he and
ply - - - ed I die I die I die quoth he and
he quoth he and I and I and I ſaid ſhe ah giue me then ah
he and I and I and I ſaid ſhe ah giue me then ah
I and I and I ſaid ſhe ah giue me then quoth he giue
I and I and I ſaid ſhe ah giue me gine me then quoth
giue me giue me then quoth he but he durſt not ſay giue me ſome
giue me giue me then quoth he but ſay durſt he not giue
me giue me giue me giue me then but durſt not ſay a -
he (but durſt not ſay) but durſt not ſay ſome


to - - - ken and with his hands the reſt he
me ſome to - ken and with his hands the
laſs ſome to - ken and with his hands the reſt he
to - - - ken and with his hands the reſt he
would have ſpo - ken fie a - way nay fie a - way cried the nimph
reſt he would have ſpo - ken fie away nay cried
would have ſpo - - ken fie a - way nay cried the nimph
would have ſpo - - ken fie a - way nay fie a - way the cried
then fie a - way nay fie a - way then
the nimph fie a - way nay cried the nimph nay fie a -
fie a - way nay fie a - way then cried the nimph
then fie a - way nay fie a - way then cried the



THOMAS MORLEY.

CHAP. IV.

WILLIAM BATHE, a perſon ſcarce known to the world as a writer on muſic, was nevertheleſs the author of a book with this title: 'A brief introduction to the true art of muſicke, wherein are ſet 'downe exact and eaſie rules for ſuch as ſeeke but to know the trueth, 'with arguments and their ſolutions, for ſuch as ſeeke alſo to know 'the reaſon of the trueth: which rules be meanes whereby any by his 'owne induſtrie may ſhortly, eaſily, and regularly attaine to all ſuch 'thinges as to this arte doe belong: to which otherwiſe any can hardly 'attaine without tedious difficult practiſe, by meanes of the irregular 'order now uſed in teaching, lately ſet forth by William Bathe, ſtu-'dent at Oxenford. Imprinted at London by Abel Jeffes, dwelling 'in Sermon lane neere Paules Chaine, anno 1584.' Small oblong quarto, black letter.

The authors of the Biographia Britannica, adding their own laborious reſearches to a few memorials in the Athen. Oxon. have given a much more ſatisfactory account than could be expected of this obſcure perſon, for his name does not once occur in any treatiſe extant on the ſubject of muſic. The account they give of him is that he was born in Dublin anno 1564; that he was deſcended from a conſiderable family, who, what by rebellions, extravagance of heirs, and other misfortunes, were reduced to ſtraight circumſtances. They ſay of this William that he was of a ſullen ſaturnine temper, and diſturbed in his mind that his family was fallen from its ancient ſplendor; that he was educated under a Popiſh ſchool-maſter, but removed to Oxford, where he ſtudied ſeveral years with indefatigable induſtry, but in what college, or whether he ever attained to any academical honours, Wood himſelf could never learn. That growing weary of the hereſy, as he uſually called the proteſtant faith profeſſed in England, he quitted the nation and his religion together, and in the year 1596 was initiated among the Jeſuits. That having ſpent ſome time amongſt the Jeſuits in Flanders, he travelled into Italy, and completed his ſtudies at Padua, from whence he paſſed into Spain, being appointed to govern the Iriſh ſeminary at Salamanca. That at length taking a journey to Madrid to tranſact ſome buſineſs of his order, he died there on the ſeventeenth day of June, 1614, and was buried in the

Jeſuits

Jeſuits convent of that city. In the eſtimation of his brethren he was a man of learning; and Wood ſays of him that he had a moſt ardent zeal for the gaining of ſouls; and that though of a temper not very ſociable, he was much eſteemed by thoſe of his own perſuaſion for his extraordinary virtues and good qualities. He was the author of ſeveral books, the titles whereof are given in the Biographia Britannica.

His Introduction to Muſic is dedicated to his uncle Gerald Fitzgerald, earl of Kildare, and that for reaſons which ſeem to betray ſomewhat of that ſaturnine temper above aſcribed to him, for in it he thus expreſſes himſelf, 'being rhetorically perſuaded to graunt to the 'publiſhing thereof, I forbore to do it till I had conſidered two thinges, 'whereof the one was the worthineſſe of the matter. The other, the 'feeding of the common affections. But for the worthineſſe, I thought 'it not to be doubted, ſeeing heere one ſet forth a booke of a hundred 'mery tales*; another of the battaile between the ſpider and the fly†; 'another De Pugnis Porcorum; another of a monſter borne at London 'the ſecond of January, hedded lyke a horſe and bodied lyke a man, 'with other ſuch lyke fictions; and thinking this matter then ſome 'of theſe to be more worthy. As for the other, which is to feede 'the common affections of the patient learned, I doubt not but it 'may ſoon be; but he that wil take in hand to ſerue to the purpoſe 'of euery petty pratler, may as ſoone by ſprinckling water ſuffice the 'drienes of the earth, as bring his purpoſe to paſſe.'

The preface was doubtleſs intended by the author to recommend his book to the reader's peruſal, but he has choſe to beſpeak his good opinion rather by decrying the ignorance of teachers, and the method of inſtruction practiſed by them, than by pointing out any peculiar excellencies in his own work. He ſays that many have conſumed a whole year before they could come at the knowledge of ſong only, but that he had taught it in leſs ſpace than a month.

But how highly ſoever the author might value his own work, he thought proper ſome years after the firſt publication to write it over again in ſuch ſort, as hardly to retain a ſingle paragraph of the former

* The author here means a tranſlation of Les Centes Nouvelles nouvelles, which is mentioned by Ames to have been printed about this time. The original was publiſhed in 1455, by Louis XI. of France, then dauphin, during his retreat from his father's court to that of the duke of Burgundy.

† The Parable of the Spider and the Fly, quarto, 1556, in old Engliſh verſe, by John Heywood.

edition. This latter edition was printed by Thomas Eſte, without a date, with the title of 'A brieſe Introduction to the ſkill of ſong: 'concerning the practice, ſet forth by William Bathe gentleman.'

And here again the author, according to his wonted cuſtom, cenſures the muſicians of his time, and magnifies the efficacy of his own rules, for mark the modeſty of his preface.

'Olde muſitions laid downe for ſong, manifold and crabbed confuſe 'tedious rules, as for example; though there be in all but ſixe names, 'UT RE MI FA SOL LA, hauing amongſt them an eaſie order, yet 'could not they by rule declare, whether of theſe ſhould bee attributed 'to euerie note, unleſſe they had firſt framed the long ladder or ſkale 'of gamut, to which ſome added, thinking the ladder too ſhort; 'ſome hewed off a peece thinking it too long. Then would they 'haue the learner be as perfect in coming down backward, as in going 'up forward, leſt in his practiſe he ſhould fall and break his necke. 'Then muſt he learne GAMUT in rule, A RE in ſpace, ♮ MI in rule, 'C FA UT in ſpace, &c. Then muſt he know GAMUT, how many 'cleves, how many notes. A RE how many notes, &c. Then muſt 'he know ♮, quadrij, proper-chant, and b mul, RE in A RE, where-'by UT in C FA UT, whereby MI in A LA MI RE, whereby, &c. 'And when all haue done, after their long circumſtances of time, 'whereby they ſhould be often driuen to millibi, for notes ſtand-'ing in diuerſe places of gamut haue names that the place where 'they ſtand comprehend not. Touching all the prolixe circumſtances 'and needleſſe difficulties that they uſe, it loathes me greatly that 'heere I ſhould write them: and much more would it grieue the 'reader to learne them. Alſo many things are uſed in ſong for which 'they giue no rules at all, but committed them to dodge at it, harke 'to it, and harpe upon it.'

The precepts for ſinging contained in this book are divided into ante rules and poſt rules; the ante rules reſpect Quantitie, Time, and Tune; the poſt rules, Naming, Quantitie, Time, and Tune; and, from the manifold objections of the author to the uſual method of teaching, a ſtranger would expect that theſe were not only better calculated for the purpoſe of inſtruction, but alſo diſcoveries of his own; but nothing like this appears: his rule of teaching is the ſcale with the ſix ſyllables, and the cliffs of Guido; the mutations, the ſtumbling-block of learners, he leaves as he found them; and, in ſhort,

it

it may be truly ſaid that not one of the 'prolixe circumſtances or 'needleſſe difficulties' that others uſe in teaching, is by him removed, obviated, or leſſened: nevertheleſs as a proof of the efficacy of his rules he produces the following inſtances:

'In a moneth and leſſe I inſtructed a child about the age of eight 'yeares to ſing a good number of ſongs, difficult crabbed ſongs, to ſing 'at the firſt ſight, to be ſo indifferent for all parts, alterations, cleves, 'flats and ſharpes, that he could ſing a part of that kinde of which 'he neuer learned any ſong, which child for ſtrangeneſs was brought 'before the lord deputie of Ireland to be heard ſing, for there were 'none of his age, though he were longer at it, nor any of his time '(though he were elder) known before theſe rules to ſing exactly.

'There was another who by dodging at it, hearkning to it, and 'harping upon it, could neuer be brought to tune ſharps aright, who 'ſo ſoone as hee heard theſe rules ſet downe for the ſame, could tune 'them ſufficiently well. I haue taught diuerſe others by theſe rules 'in leſſe than a moneth what myſelfe by the olde, obtained not in more 'than two yeares. Diuerſe other proofes I might recite which heere 'as needleſſe I doe omit, becauſe the thing will ſhew itſelfe. Diuerſe 'haue repented in their age that they were not put to ſing in their 'youth; but ſeeing that by theſe rules, a good ſkill may be had in a 'moneth, and the wayes learned in foure or five dayes: none commeth 'too late to learne, and eſpecially if this ſaying be true: That no man 'is ſo olde but thinketh he may liue one yeere longer. As Ariſtotle 'in ſetting forth his predicaments ſaw many things requiſite to be en-'treated of, and yet unfit to be mixed with his treatiſe: he therefore 'made ante predicaments and poſt predicaments: ſo I for the ſame 'cauſe, deſirous to aboliſh confuſion, haue added to my rules, ante 'rules and poſt rules. Vale.'

As to theſe rules, the beſt that can be ſaid of them is that there is nothing like them to be met with in any writer on muſic, and of the perſpicuity of his ſtyle let this, which is the firſt chapter of his poſt rules of ſong, as he calls them, ſuffice for an example.

'The exceptions from the order of aſcention and deſcention are di-'uerſely uſed according to the diuerſitie of place, and accordingly they 'are to be giuen, for each order in naming ſeemeth beſt to them that 'haue been brought up withall.

'D is ſometimes uſed in old ſongs as a cleue, and putteth UT down 'to the fifth place.

'In Italy as I underſtand, they change UT into SOL: in England 'they change RE into LA, when the next remouing note before or 'after be under.'

The following is the third chapter of this ingenious author's poſt rules, and reſpects the ſinging of hard proportions.

'In timing hard proportions that go odding, many take care only 'of the whole ſtroke, wholly kept without diuiding it to the going up 'and then down agayne of the hand.

'Some keepe ſemibreeſe time, as ſufficient eaſie of itſelfe, and do 'not diuide it into minim time.

'Three minim time is more difficult, and therefore ſome do di-'uide it into minim time.'

But attend to a notable invention of this author for the meaſuring of time, and ſee what clear and intelligible terms he has choſen to expreſs his meaning.

'Take a ſtick of a certaine length, and a ſtone of a certaine weight, 'hold the ſtick ſtanding upon an end of ſome table: ſe you haue upon 'the ſtick diuers marks: hold the ſtone up by the ſide of the ſtick, 'then as you let fall the ſtone, inſtantly begin to ſing one note, and 'juſt with the noyſe that it maketh upon the table, begin another 'note, and as long as thou holdeſt the firſt note, ſo long hold the reſt, 'and let that note be thy cratchet or thy minim, &c. as thou ſeeſt 'cauſe, and thus maiſt thou meaſure the uerie time itſelfe that thou 'keepeſt, and know whether thou haſt altered it or not.'

JOHN MUNDY, organiſt, firſt of Eton college, and afterwards of the free chapel of Windſor in queen Elizabeth's reign, was educated under his father Willam Mundy, one of the gentlemen of the chapel, and an eminent compoſer. In 1586, at the ſame time with Bull, Mundy the ſon was admitted to the degree of bachelor of muſic at Oxford; and at the diſtance of almoſt forty years after was created doctor in the ſame faculty in that univerſity. Wood ſpeaks of a William Mundy, who was a noted muſician, and hath compoſed ſeveral divine ſervices and anthems, the words of which may be ſeen in Clifford's collection; this perſon was probably no other than Mundy the father. John Mundy compoſed madrigals for five voices in the collection intitled the Triumphs of Oriana, before ſpoken of, and

and of which a particular account will be given hereafter, was the author of a work intitled 'Songs and Pſalmes compoſed into 3, 4, and '5 parts, for the uſe and delight of all ſuch as either loue or learne 'muſicke,' printed in 1594. An excellent muſician undoubtedly he was, and, as far as can be judged by the words he has choſen to exerciſe his talent on, a religious and modeſt man, reſembling in this reſpect Bird. Wood ſays he gave way to fate in 1630, and was buried in the cloiſter adjoining to the chapel of St. George at Windſor.

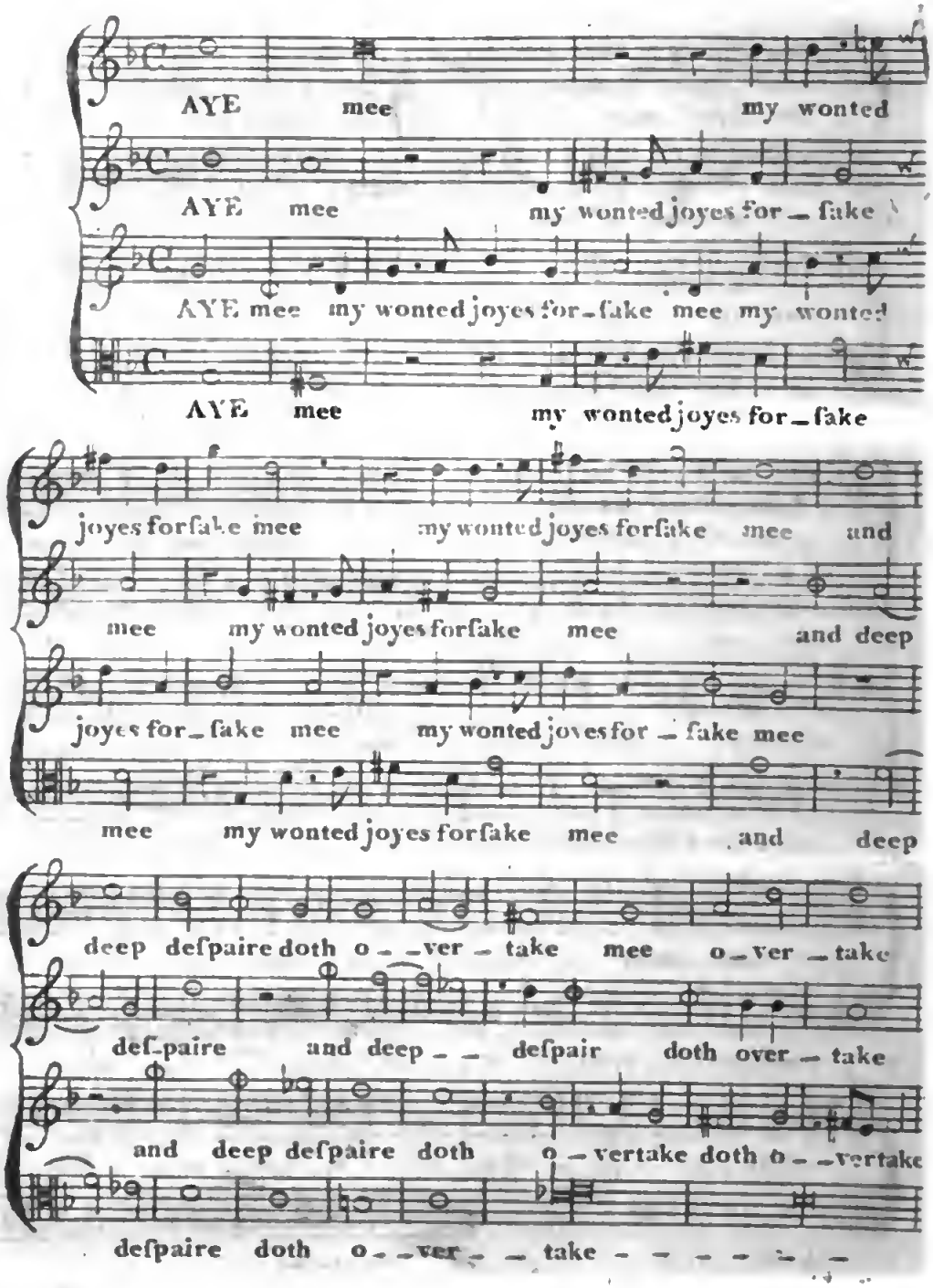
CHAP. V.

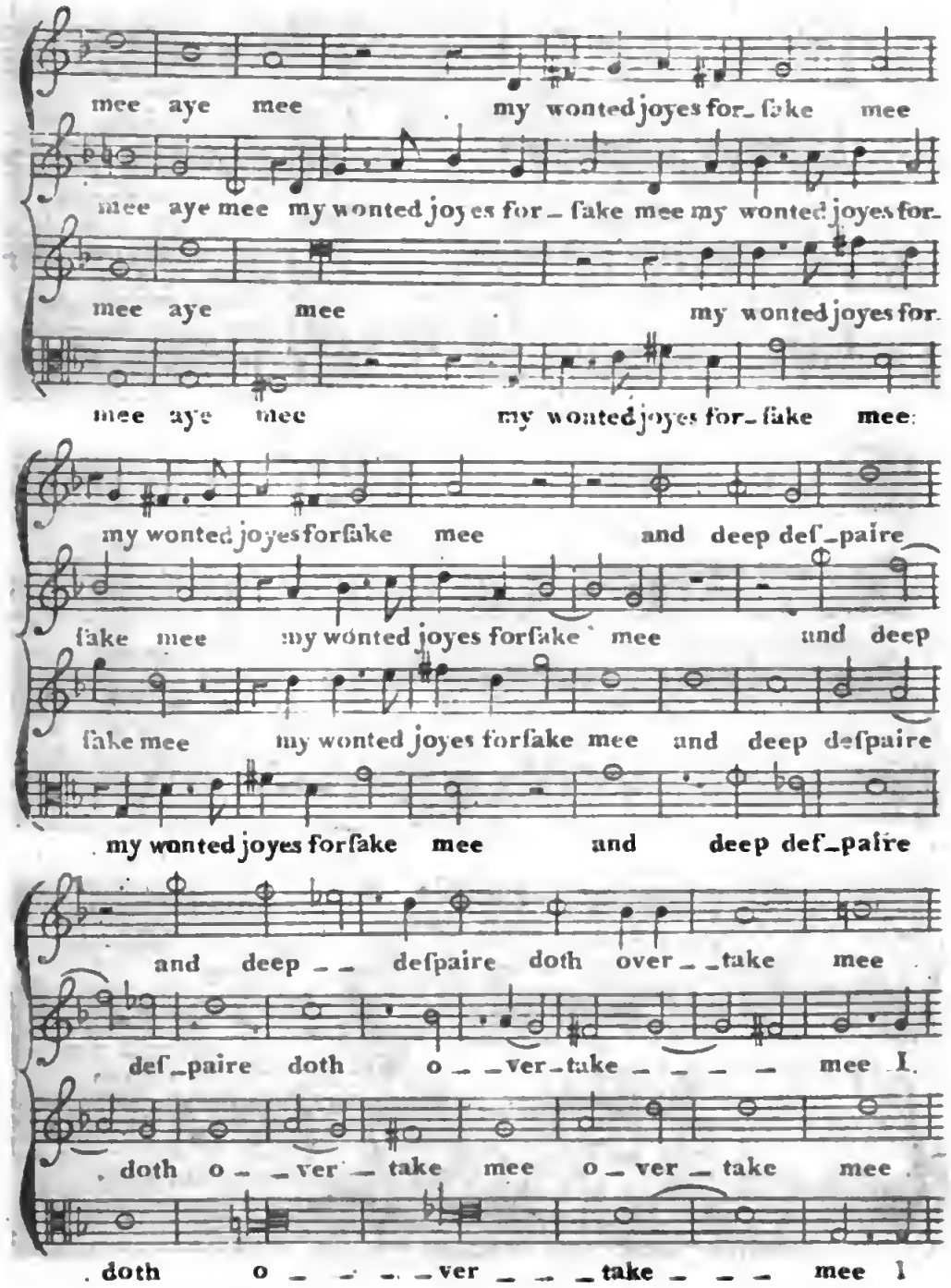
THOMAS WEELKES, organiſt of Wincheſter, and, as it ſhould ſeem, afterwards of Chicheſter, was the author of Madrigals to 3, 4, 5, and 6 voices, printed in 1597. He alſo publiſhed in 1598 'Ballatts and madrigals to five voices, with one to ſix voices;' and in 1600 'Madrigals of ſix parts apt for the viols and voices.' Walther in his Lexicon mentions that a monk of the name of Aranda publiſhed a madrigal of Weelkes in a collection of his own printed at Helmſtadt in the year 1619. A madrigal of his for ſix voices is publiſhed in the Triumphs of Oriana. He alſo compoſed ſervices and anthems, which are well known and much eſteemed. An anthem of his 'O Lord grant the king a long life,' is printed in Barnard's collection.

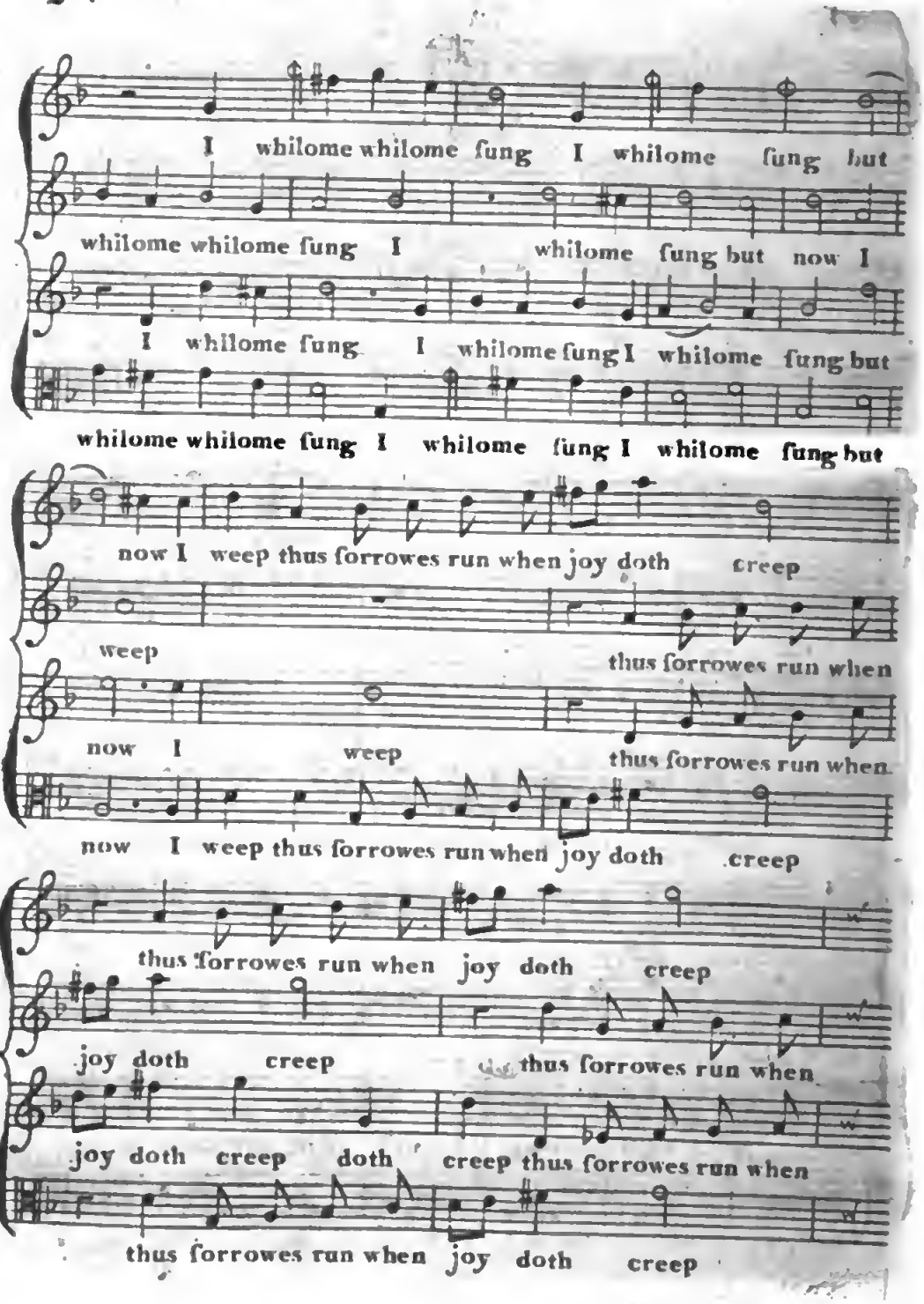
There is extant alſo a work intitled 'Ayeres or phantaſticke 'ſpirites for three voices made and newly publiſhed by Thomas 'Weelkes gentleman of his majeſties chapell, Bachelar of muſicke, 'and Organeſt of the Cathedral church of Chicheſter.' Lond. 1608.

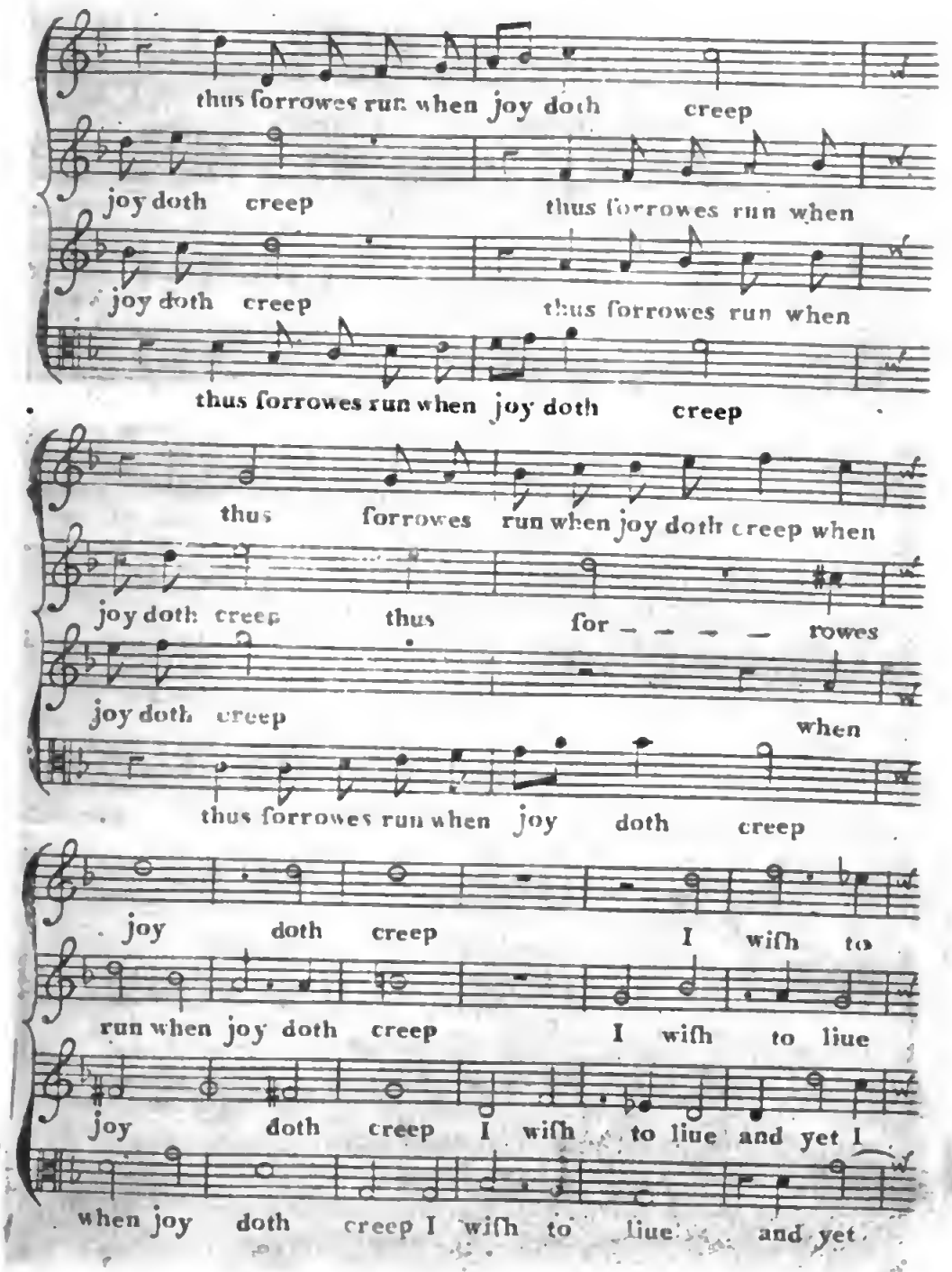
This collection contains alſo a ſong for ſix voices intitled 'A re-'membrance of my friend M. Thomas Morley.'

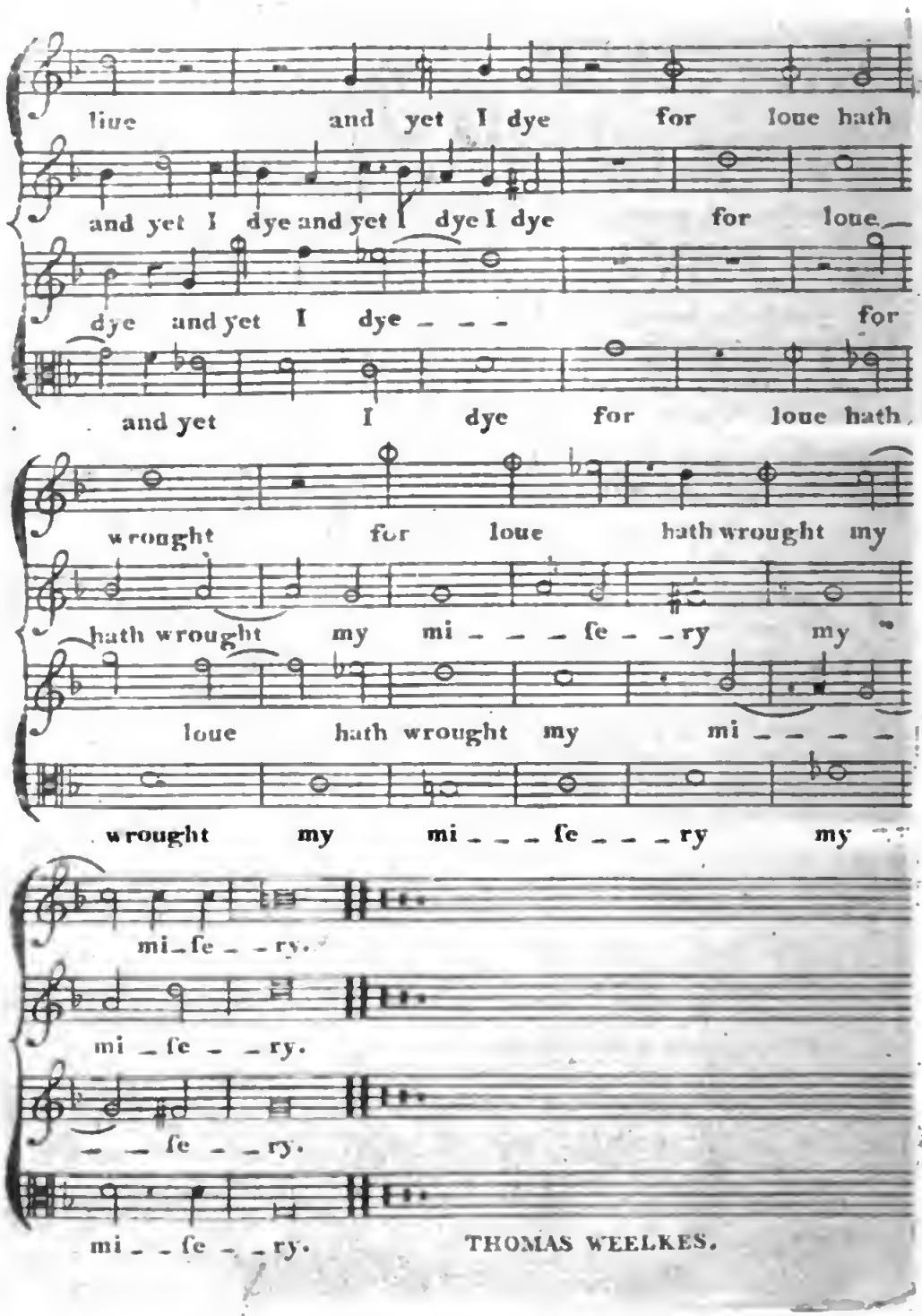
The following moſt excellent madrigal of Weelkes is the eleventh in the collection publiſhed by him in 1597.


AYE mee my wonted
AYE mee my wonted joyes for_ſake
AYE mee my wonted joyes for_ſake mee my wonted
AYE mee my wonted joyes for_ſake
joyes forſake mee my wonted joyes forſake mee and
mee my wonted joyes forſake mee and deep
joyes for_ſake mee my wonted joyes for_ſake mee
mee my wonted joyes forſake mee and deep
deep deſpaire doth o_ver_take mee o_ver_take
deſ_paire and deep_ deſpair doth over_take
and deep deſpaire doth o_vertake doth o_vertake
deſpaire doth o_ver_ take


mee aye mee my wonted joyes for_ſake mee
mee aye mee my wonted joyes for_ſake mee my wonted joyes for_
mee aye mee my wonted joyes for_
mee aye mee my wonted joyes for_ſake mee
my wonted joyes forſake mee and deep deſ_paire
ſake mee my wonted joyes forſake mee and deep
ſake mee my wonted joyes forſake mee and deep deſpaire
my wonted joyes forſake mee and deep deſ_paire
and deep _ _ deſpaire doth over_ _take mee
deſ_paire doth o_ _ver_take _ _ _ _ mee I.
doth o_ _ver_take mee o_ver_take mee
doth o_ _ _ _ _ver_ _ _ _take _ _ _ mee I


I whilome whilome ſung I whilome ſung but
whilome whilome ſung I whilome ſung but now I
I whilome ſung I whilome ſung I whilome ſung but
whilome whilome ſung I whilome ſung I whilome ſung but
now I weep thus ſorrowes run when joy doth creep
weep thus ſorrowes run when
now I weep thus ſorrowes run when
now I weep thus ſorrowes run when joy doth creep
thus ſorrowes run when joy doth creep
joy doth creep thus ſorrowes run when
joy doth creep doth creep thus ſorrowes run when
thus ſorrowes run when joy doth creep


thus forrowes run when joy doth creep
joy doth creep thus forrowes run when
joy doth creep thus forrowes run when
thus forrowes run when joy doth creep
thus forrowes run when joy doth creep when
joy doth creep thus for – – – – rowes
joy doth creep when
thus forrowes run when joy doth creep
joy doth creep I wiſh to
run when joy doth creep I wiſh to liue
joy doth creep I wiſh to liue and yet I
when joy doth creep I wiſh to liue and yet



THOMAS WEELKES.

By the Faſti Oxon. it appears that in 1602 William Weelkes of New College, Oxon. was admitted to the degree of bachelor; and Wood makes it a queſtion whether the regiſter of the univerſity might not miſtake the name of William, for that of Thomas Weelkes, which, conſidering the relation between New College and Wincheſter college, it is more than probable he did.

GILES FARNABY, of Chriſt-Church college Oxford, was in 1592 admitted bachelor of muſic. He was of Truro in Cornwall, and nearly related to Thomas Farnabie, the famous ſchool-maſter of Kent: there are extant of his compoſition, Canzonets to 4 voices, with a ſong of eight parts. Lond. 1598. A few of the Pſalm-tunes in Ravenſcroft's Collection, Lond. 1633, that is to ſay, the three additional parts to the tenor or plain-ſong, which is the ancient church tune, are of Farnaby's compoſition.

JOHN MILTON, the father of our celebrated epic poet, though not ſo by profeſſion, was a muſician, and a much more excellent one than perhaps will be imagined. He was born at Milton near Halton and Thame, in Oxfordſhire, and, by the advice of a friend of the family became a ſcrivener, and followed that buſineſs in a ſhop in Bread-ſtreet, London *, having for his ſign the ſpread eagle, the device or coat-armour of the family. Under whom, or by what means he acquired a knowledge of muſic, the accounts that are given of

* The word ſcrivener anciently ſignified a mere copyiſt. Chaucer rebukes his amanuenſis by the name of Adam Scriuenere. The writing of deeds and charters, making ſervice-books, and copying manuſcripts, was one of the employments of the regular clergy. After the diſſolution of religious houſes, the buſineſs of a ſcrivener became a lay profeſſion; and 14 Jac. a company of ſcriveners was incorporated, about which time they betook themſelves to the writing of wills, leaſes, and ſuch other aſſurances as required but little ſkill in the law to prepare. It was at this time a reputable, and, if we may judge from the circumſtances of the elder Milton, and the education which he gave his children, a lucrative profeſſion; but after the fire of London the emoluments of it were greatly encreaſed by the multiplicity of buſineſs which that accident gave occaſion to. Francis Kirkman the bookſeller was put apprentice to a ſcrivener, and, in the account of his life, entitled The Unlucky Citizen, he relates that almoſt all the buſineſs of the city in making leaſes, mortgages, and aſſignments, and procuring money on ſecurities of ground and houſes, was tranſacted by theſe men, who hence aſſumed the name of money ſcriveners. The furniture of a ſcrivener's ſhop was a ſort of pew for the maſter, deſks for the apprentices, and a bench for the clients to ſit on till their turn came to be diſpatched. The following jeſt may ſerve to explain the manner in which this buſineſs was carried on: A country fellow paſſing along Cheapſide, ſtopped to look in at a ſcrivener's ſhop, and ſeeing no wares expoſed to ſale, aſked the apprentice, the only perſon in it, what they ſold there? Loggerheads anſwered the lad. By my troth, ſays the countryman, 'you muſt 'have a roaring trade then, for I ſee but one left in the ſhop.'

him

him are ſilent, but that he was ſo eminently ſkilled in it as to be ranked among the firſt maſters of his time there are proofs irrefragable *. Among the Pſalm-tunes compoſed into four parts by ſundry authors, and publiſhed by Thomas Ravenſcroft in 1633, there are many, particularly that common one called York tune, with the name John Milton; the tenor part of this tune is ſo well known, that within memory half the nurſes in England were uſed to ſing it by way of lullaby; and the chimes of many country churches have played it ſix or eight times in four and twenty hours from time immemorial. In the Triumphs of Oriana is a madrigal for five voices, compoſed by John Milton; and in a collection of muſical airs and ſongs for voices and inſtruments intitled 'The Teares or lamentations 'of a ſorrowful ſoule,' compoſed by Bird, Bull, Orlando Gibbons, Dowland, Feraboſco, Coperario, Weelkes, Wilbye, in ſhort, by moſt of the great maſters of the time, and ſet forth by Sir William Leighton, knight, one of the gentlemen penſioners in 1614, are ſeveral ſongs for five voices by John Milton, and among the reſt this.

* We are told by Phillips, in his account of his uncle Milton, that he alſo was ſkilled in muſic. Mr. Fenton in his life of him adds that he played on the organ; and there can be but little reaſon to ſuppoſe, conſidering that he had his education in London, viz. in St. Paul's ſchool, that he had his inſtruction in muſic from any other perſon than his father. From many paſſages in his poems it appears that Milton the younger had a deep ſenſe of the power of harmony over the human mind. This in the Il Penſeroſo:

'But let my due feet never fail
'To walk the ſtudious cloiſters pale,
'And love the high embowed roof,
'With antique pillars maſſy proof,
'And ſtoried windows richly dight,
'Caſting a dim religious light.
'There let the pealing organ blow,
'To the full voic'd choir below,
'In ſervice high and anthems clear,
'As may with ſweetneſs, through mine ear
'Diſſolve me into extaſies,
'And bring all Heav'n before mine eyes.'

ſhews that however he might object to choral ſervice as a matter of diſcipline, he was not proof againſt that enthuſiaſtic devotion which it has a tendency to excite. It may here be remarked that the lines above quoted preſent to the reader's imagination a view of an ancient Gothic cathedral, and call to his recollection ſuch ideas as may be ſuppoſed to poſſeſs the mind during the performance of the ſolemn choral ſervice; and it is probable that the poet became thus impreſſed in his youth by his frequent attendance at the cathedral of St. Paul, which was near his ſchool, and in his father's neighbourhood, where the ſervice was more ſolemn than it is now, and which cathedral, till it was deſtroyed by the fire of London, had perhaps the moſt venerable and awful appearance of any edifice of the kind in the world.

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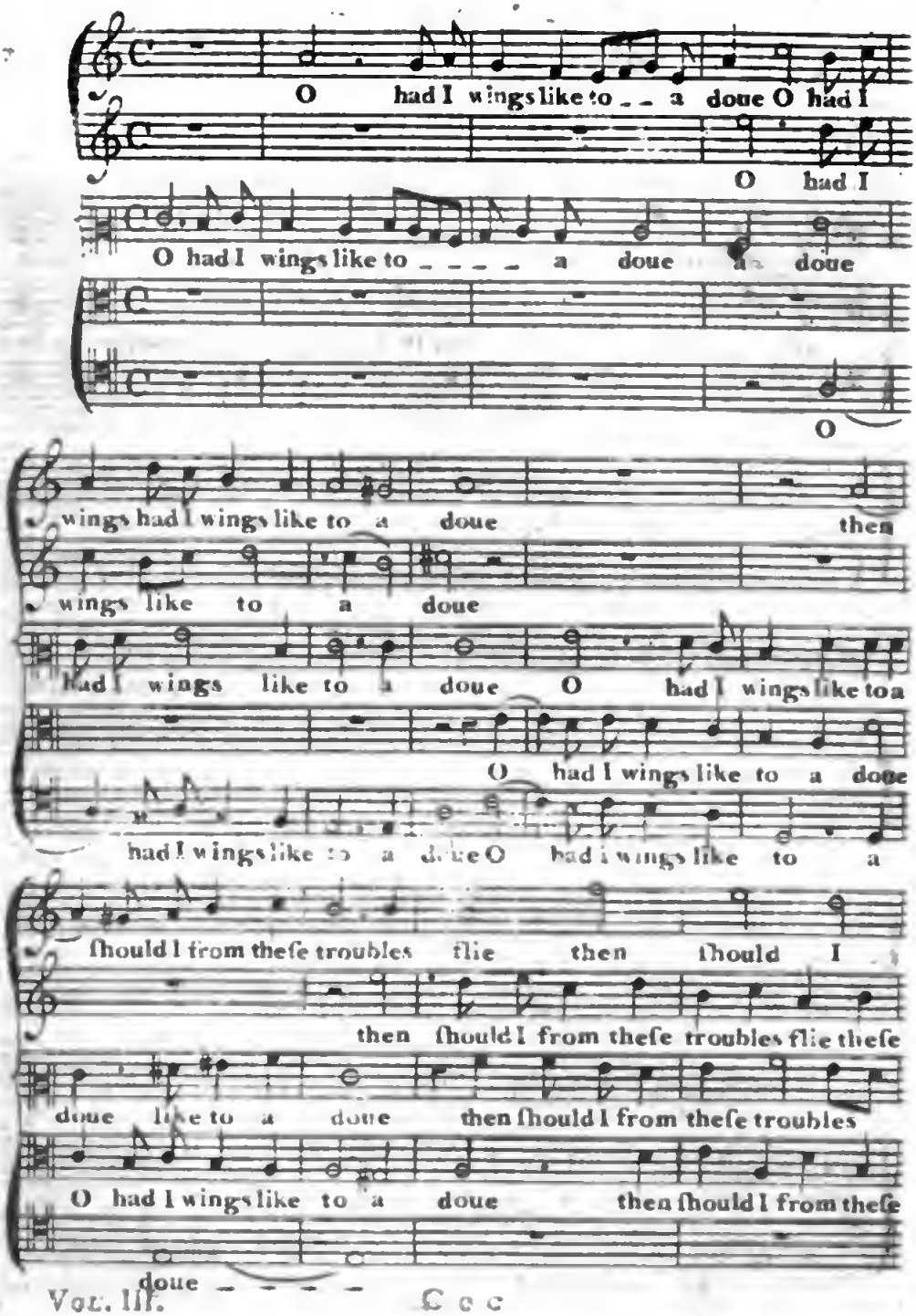
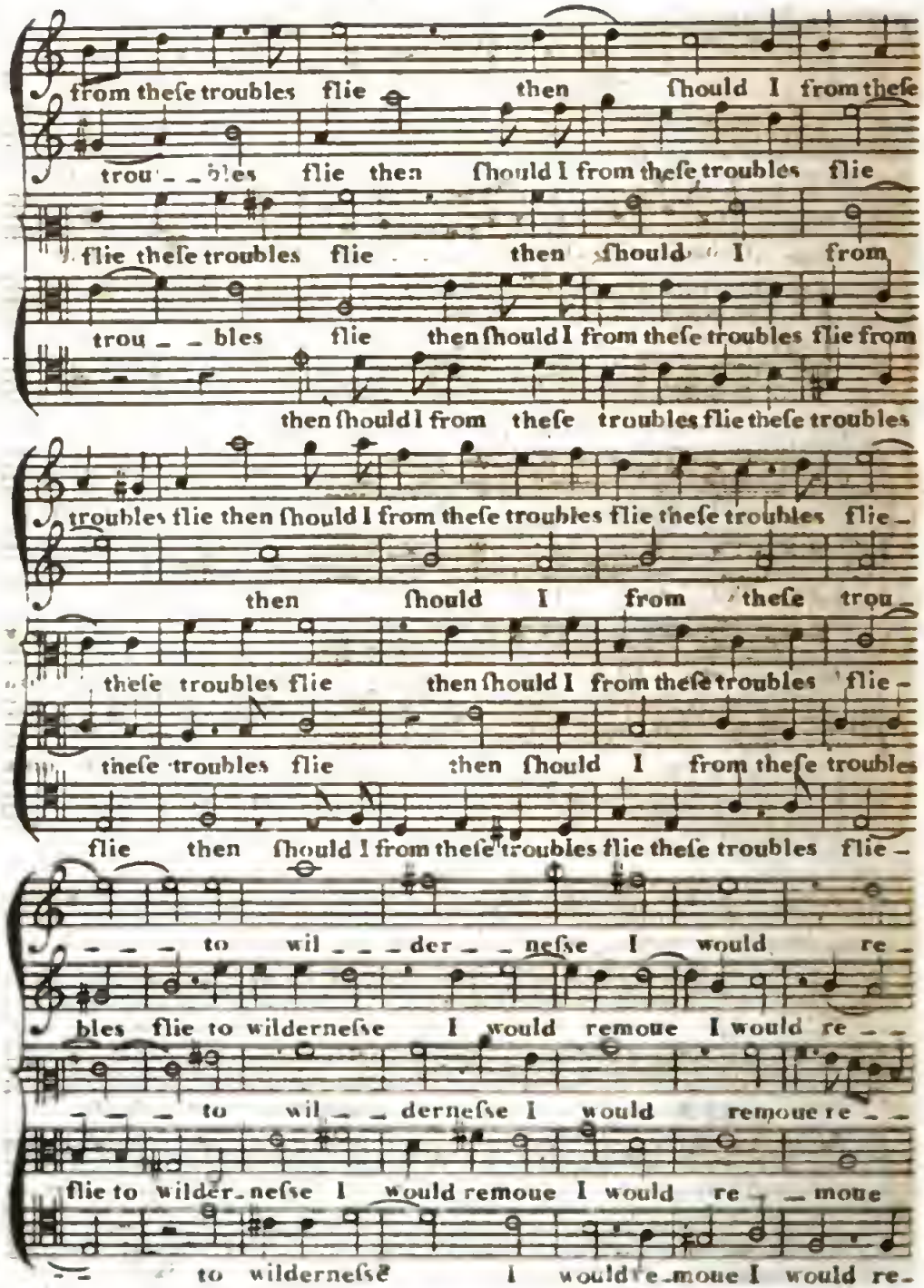
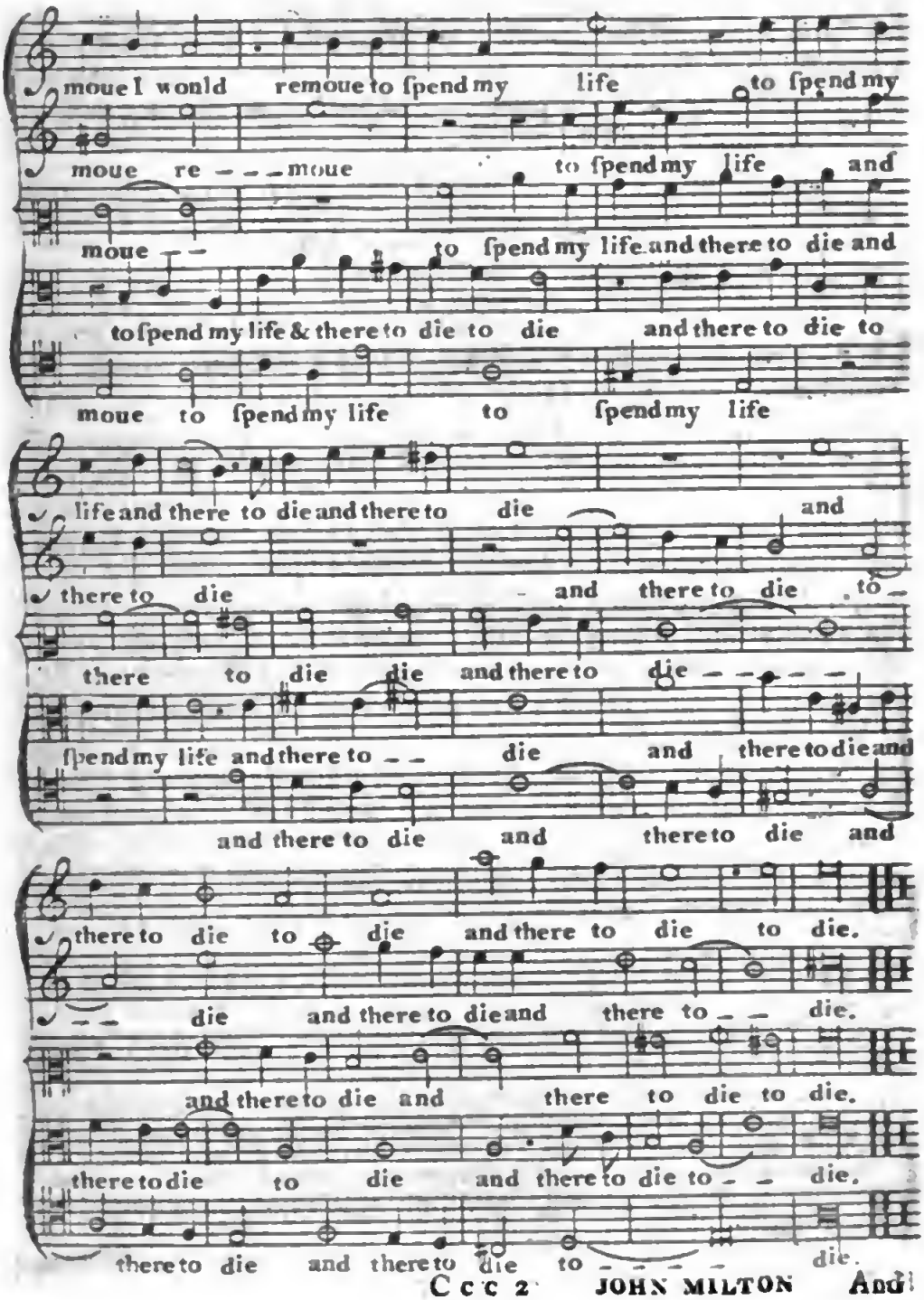

O had I wings like to a doue O had I
O had I
O had I wings like to a doue a doue
O
wings had I wings like to a doue then
wings like to a doue
had I wings like to a doue O had I wings like to a
O had I wings like to a doue
had I wings like to a doue O had I wings like to a
should I from these troubles flie then should I
then should I from these troubles flie these
doue like to a doue then should I from these troubles
O had I wings like to a doue then should I from these
doue


from theſe troubles flie then ſhould I from theſe
trou - - bles flie then ſhould I from theſe troubles flie
flie theſe troubles flie then ſhould I from
trou - - bles flie then ſhould I from theſe troubles flie from
then ſhould I from theſe troubles flie theſe troubles
troubles flie then ſhould I from theſe troubles flie theſe troubles flie -
then ſhould I from theſe trou -
theſe troubles flie then ſhould I from theſe troubles flie -
theſe troubles flie then ſhould I from theſe troubles
flie then ſhould I from theſe troubles flie theſe troubles flie -
- - - to wil - - - der - - neſse I would re -
bles flie to wilderneſse I would remoue I would re - -
- - - to wil - - derneſse I would remoue re - -
flie to wilder - neſse I would remoue I would re - - moue
- - to wilderneſse I would re - moue I would re -


moue I would remoue to ſpend my life to ſpend my
moue re - - - moue to ſpend my life and
moue - - to ſpend my life and there to die and
to ſpend my life & there to die to die and there to die to
moue to ſpend my life to ſpend my life
life and there to die and there to die and
there to die - and there to die to -
there to die die and there to die - - - - -
ſpend my life and there to - - die and there to die and
and there to die and there to die and
there to die to die and there to die to die.
- - die and there to die and there to - - die.
and there to die and there to die to die.
there to die to die and there to die to - - die.
there to die and there to die to - - - - die.

And laſtly it is ſaid in the life of Milton the ſon, written by his nephew Edward Phillips, and prefixed to a tranſlation of ſome of his Latin letters of ſtate, printed in 1694, that Milton the father compoſed an In Nomine of no fewer than forty parts, for which he was rewarded by a Poliſh prince, to whom he preſented it, with a golden medal and chain *.

CHAP. VI.

JOHN COPERARIO, a celebrated artiſt on the Viol da Gamba, and a good compoſer for that inſtrument, and alſo for the lute, was in great reputation about the year 1600. He excelled in the compoſition of fantazias for viols in many parts; he taught muſic to the children of James the Firſt; and under him prince Charles attained to a conſiderable degree of proficiency on the viol; ſome of his vocal compoſitions are to be found in Sir William Leighton's collection, mentioned in the preceding article, and of his fantazias there are innumerable in manuſcript. He, in conjunction with Nicholas Laniere and others, compoſed ſongs in a maſque written by Dr. Thomas Campion, on occaſion of the marriage of Carr earl of Somerſet and the lady Frances Howard, the divorced counteſs of Eſſex, and preſented in the banquetting-room at Whitehall on St. Stephen's night, 1614. Mr. Fenton, in his notes on Waller, on what authority he does not mention, ſays that Henry Lawes having been educated under him, introduced a ſofter mixture of Italian airs than before had been practiſed in our nation, from which, and from his giving him the appellation of Signor, he ſeems to intimate that he was an Italian; but the fact is that he was an Eng-

* A golden medal and chain was the uſual gratuity of princes to men of eminence in any of the faculties, more eſpecially law, phyſic, poetry, and muſic. Orlando de Laſſo is always repreſented in paintings and engravings with this ornament about his neck, as are Matthiolus, Baudius, Sennertus, Erycius Puteanus, and many others. It ſeems that the medal and chain once beſtowed as a teſtimony of princely favour, was ever after a part of the dreſs of the perſon thus honoured, at leaſt on public occaſions. So lately as the beginning of the preſent century the emperor Joſeph I. preſented Antonio Lotti of Venice with a gold chain, as a compliment for dedicating to him a book of Duetti Terzetti, &c. of his compoſition, in which was contained the famous madrigal 'In una Siepe ombroſa.' Letters from the Academy of ancient Muſic at London to Signor Antonio Lotti of Venice, 1732.

liſhman

liſhman, and named Cooper, who having ſpent much of his time in Italy, Italianized his name to Coperario, and was called ſo ever after. Coperario compoſed fantazias for viols to a great number, which are extant in manuſcript only. His printed works are, the ſongs compoſed by him in conjunction with Laniere on occaſion of the above-mentioned marriage, and theſe that follow:

'Funeral Teares for the death of the Right Honorable the Earle 'of Deuonſhire, figured in ſeauen ſonges, whereof ſixe are ſo ſet 'forth that the wordes may be expreſt by a treble uoice alone to the 'lute and baſe viol, or elſe that the meane part may be added, if any 'ſhall affect more fulneſſe of parts. The ſeauenth is made in forme 'of a dialogue, and cannot be ſung without two uoyces. Inuented 'by John Coperario. Pius pià.' Fol. Lond. 1606.

'Songs of Mourning, bewailing the untimely death of prince 'Henry, worded by Thomas Campion, and ſet forth to bee ſung 'with one uoice to the lute or violl by John Coperario.' Fol. Lond. 1613.

Elway Bevin, a man eminently ſkilled in the knowledge of practical compoſition, flouriſhed towards the end of queen Elizabeth's reign. He was of Welſh extraction, and had been educated under Tallis, upon whoſe recommendation it was that on the third day of June, 1589, he was ſworn in, gentleman extraordinary of the chapel, from whence he was expelled in 1637, it being diſcovered that he adhered to the Romiſh communion. He was alſo organiſt of Briſtol cathedral, but forfeited that employment at the ſame time with his place in the chapel. Child, afterwards doctor, was his ſcholar. It is worthy of remark that although Wood has been very careful in recording eminent muſicians, as well thoſe of Cambridge as of Oxford, the name of Bevin does not once occur in either the Athenæ or Faſti Oxonienſes. One of the reaſons for his care in preſerving the memory of men of this faculty was that himſelf was a paſſionate lover of muſic, and a performer, and Bevin's merits were ſuch as intitled him to an eulogium, ſo that it is difficult to account for this omiſſion. The above memoir however will in ſome meaſure help to ſupply it. He has compoſed ſundry ſervices, ſome of which are printed in Barnard's collection, and a few anthems.

Before Bevin's time the precepts for the compoſition of canon were known to few. Tallis, Bird, Waterhouſe, and Farmer,

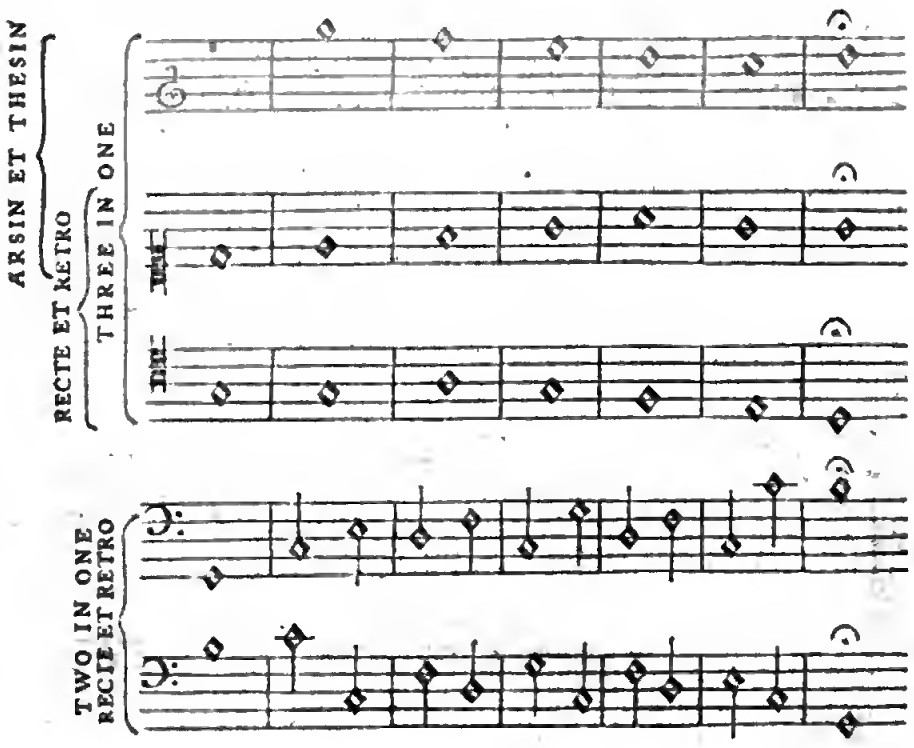
mer, were eminently ſkilled in this moſt abſtruſe part of muſical practice. Every canon as given to the public, was a kind of enigma. Compoſitions of this kind were ſometimes exhibited in the form of a croſs, ſometimes in that of a circle: there is now extant one reſembling a horizontal ſun-dial; and the reſolution as it was called of a canon, which was the reſolving it into its elements, and reducing it into ſcore, was deemed a work of almoſt as great difficulty as the original compoſition; but Bevin, with a view to the improvement of ſtudents, generouſly communicated the reſult of many years ſtudy and experience in a treatiſe which is highly commended by all who have taken occaſion to ſpeak of it.

This book was publiſhed in quarto, 1631, and dedicated to Goodman, biſhop of Glouceſter, with the following title: 'A brieſe and ſhort 'inſtruction of the art of muſicke, to teach how to make diſcant of 'all proportions that are in uſe: Very neceſſary for all ſuch as are 'deſirous to attain to knowledge in the art; and may by practice, if 'they can ſing, ſoone be able to compoſe three, four, and five parts, 'and alſo to compoſe all ſorts of canons that are uſuall, by theſe di-'rections of two or three parts in one upon the plain-ſong.'

The rules contained in this book for compoſition in general are very brief; but for the compoſition of canon there are in it a great variety of examples of almoſt all the poſſible forms in which it is capable of being conſtructed, even to the extent of ſixty parts. In the courſe of his work the author makes uſe of only the following plainſong

as the baſis for the ſeveral examples of canon contained in his book, and it anſwers through a great variety of canons, following at the ſtated diſtances of a crotchet, a minim, a ſemibreve, a breve, and three minims, by augmentation and diminution, rectè et rectro and per arſin et theſin of three in one, four in two, in the diateſſaron and ſubdiateſſaron, diapente and ſubdiapente, and at various other intervals. But what muſt be matter of amazement to every one acquainted with the difficulties that attend this ſpecies of compoſition is, that theſe few ſimple notes appear virtually to contain in them all thoſe harmonies which, among a great variety of others, the following compoſition of this author is contrived to illuſtrate.

CANON OF FIVE PARTS IN TWO, RECTE ET RETRO; ET PER ARSIN ET THESIN.



The author ſeems to have been a devout, but, in ſome degree, a ſuperſtitious man, for ſpeaking of a canon of three parts in one, he makes uſe of theſe words:

'A Canon of three in one hath reſemblance to the holy Trinity, 'for as they are three diſtinct parts comprehended in one. The leading part hath reference to the Father, the following part to the 'Sonne, the third to the Holy Ghoſt.'

Thomas Bateson, an excellent vocal compoſer, was about the year 1600 organiſt of the cathedral church of Cheſter, Wood ſays he was a perſon eſteemed very eminent in his profeſſion, eſpecially after the publication of his Engliſh madrigals to 3, 4, 5, and 6 voices. About 1618 he became organiſt and maſter of the children of the cathedral church of the bleſſed Trinity in Dublin, and in the univerſity of that city it is ſuppoſed he obtained the degree of bachelor of muſic. The following is one of his madrigals for three voices.

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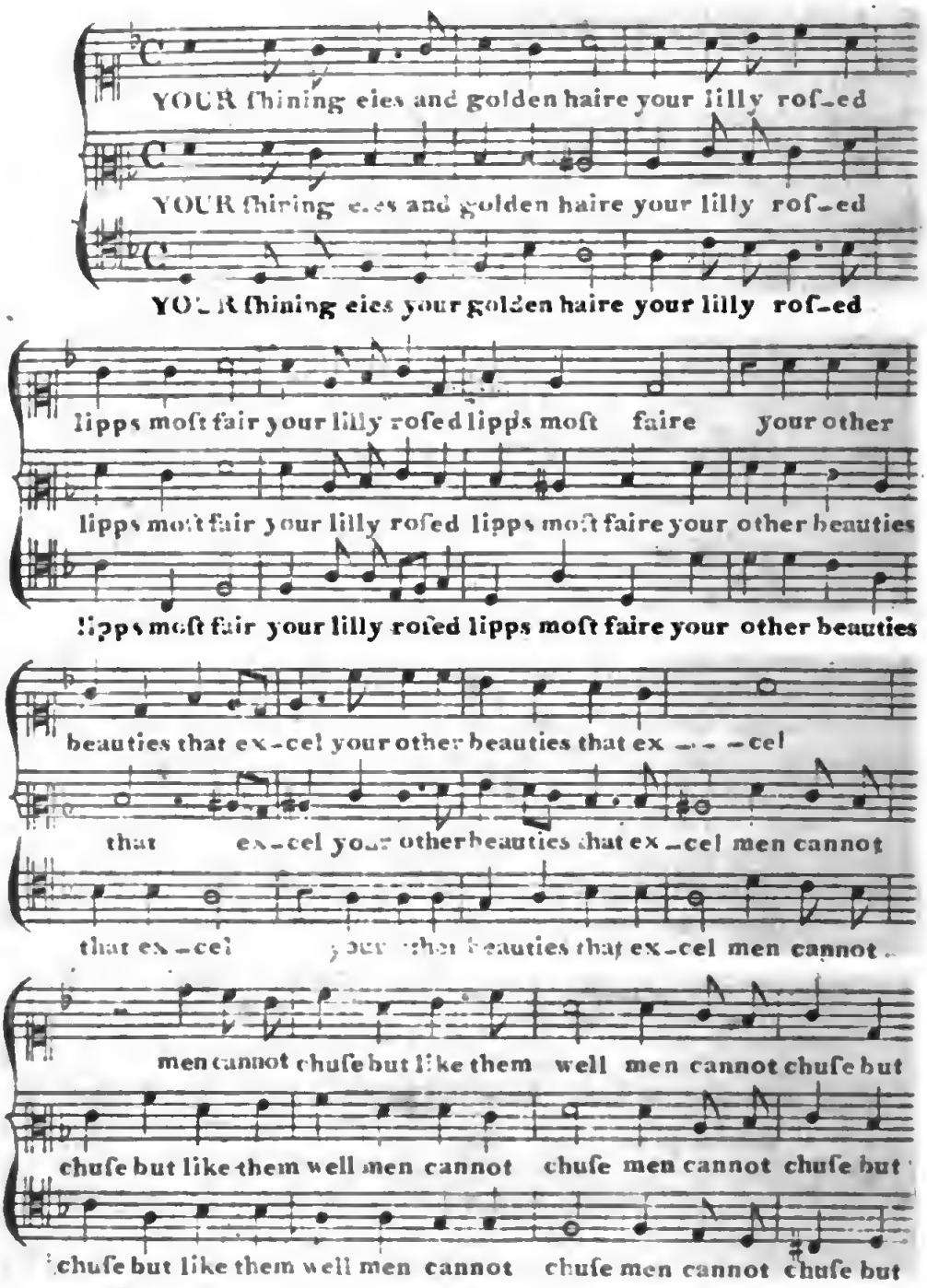
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YOUR ſhining eies and golden haire your lilly roſ-ed
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that ex-cel your other beauties that ex-cel men cannot
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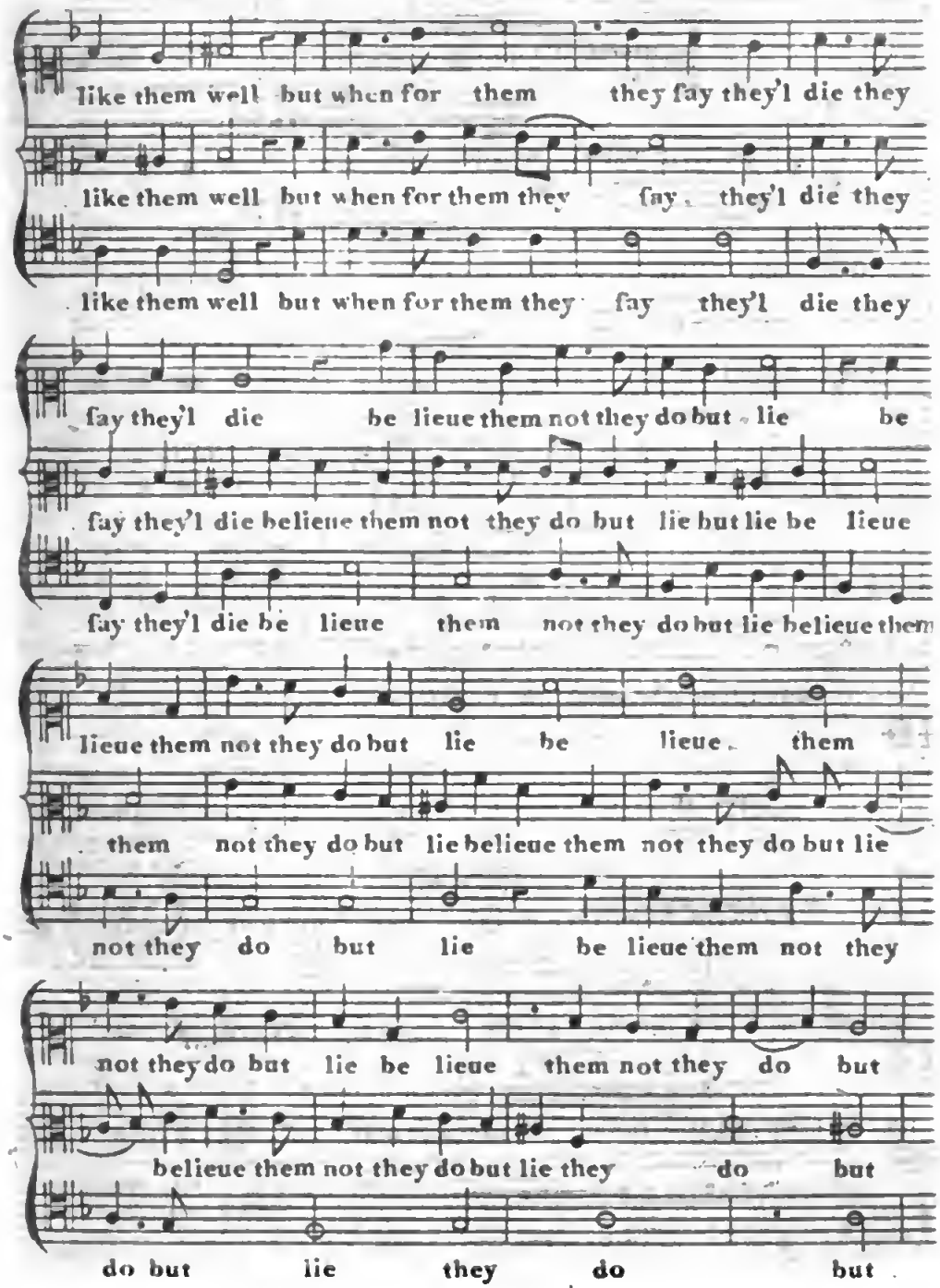
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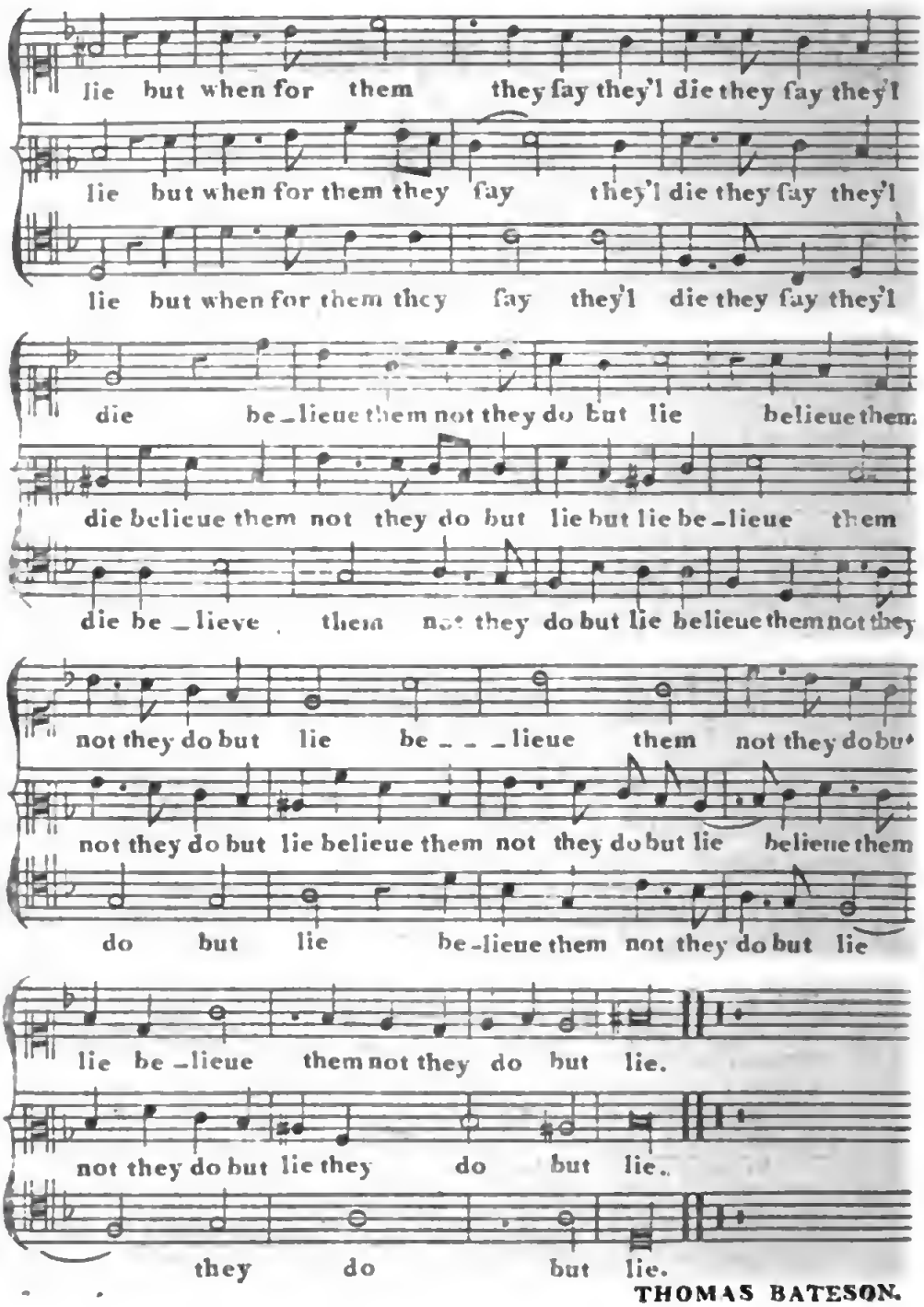


THOMAS BATESON.

THOMAS TOMKINS was of a family that ſeems to have produced more muſicians than any in England. His father was Thomas Tomkins, Chanter of the choir of Glouceſter, who diſcovering in his ſon a propenſity to muſic, put him under the care of Bird, by whoſe inſtructions he ſo profited, that for his merits he was made a gentleman of the chapel royal, and afterwards organiſt thereof: ſome years after this he became organiſt of the cathedral church at Worceſter, and compoſed ſongs of 3, 4, 5, and 6 parts, printed at London without a date, but conjectured to have been publiſhed before the year 1600. He was alſo the author of a work in ten books, intitled 'Muſica Deo 'ſacra et Eccleſiæ Anglicanæ,' conſiſting of anthems, hymns, and other compoſitions adapted to the church ſervice. The words of others of his compoſitions of this kind may be ſeen in the collection of James Clifford before mentioned. The ſame James Clifford had what Wood calls a ſet of vocal church-muſic of four and five parts in manuſcript, compoſed by Thomas Tomkins, which he gave to the collection of muſic in the library of Magdalen college Oxford. Some of the madrigals in the Triumphs of Oriana were compoſed by Thomas Tomkins, the ſubject of the preſent article. The time both of his birth and death are uncertain, as are alſo the particular times when his works were ſeverally publiſhed; all that can be ſaid touching the time when he flouriſhed is, that he was a ſcholar of Bird, that he was admitted to his bachelor's degree in 1607, being then of Magdalen college, and that he was living, as Wood relates †, after the grand rebellion broke out. He had a ſon named Nathaniel, a prebendary of Worceſter, and ſeveral brethren, among whom were Giles, organiſt of the cathedral church of Saliſbury; John, organiſt of St. Paul's cathedral, and a gentleman of the chapel *; and Nicholas, one of the gentlemen of the privy-chamber, to king Charles I. a perſon well ſkilled in the practice of muſic.

* In the old cathedral of St. Paul was the following inſcription in memory of him, 'Johannes Tomkins Muſicæ Baccalaureus, Organiſta ſui temporis celeberrimus, poſtquam 'Capellæ regali, per annos duodecim, huic autem Eccleſiæ per novemdecem ſedulo inſer-'viiſſet, ad cæleſtem chorum migravit, Septembris 27, Anno Domini, 1638. Ætatis ſuæ '52. Cujus deſiderium mœrens uxor hoc teſtatur Marmore.' Dugd. Hiſt. St. Paul's Cath. edit. 1658.

† Faſti Oxon. vol. I. Col. 176.

NICHOLAS LANIERE,

MASTER OF THE BAND OF MUSIC

TO HIS MAJESTY CHA. I.

From an original Painting in the Music-School. Oxford.

NICHOLAS LANIERE, LANIER, or LANEARE, for in all theſe ways is his name ſpelt, a muſician of eminence in his time, though he lived and died in England, was born in Italy in the year 1568. He was a painter and an engraver, which two latter profeſſions have intitled him to a place in the Anecdotes of Painting in England, publiſhed by Mr. Walpole, who has nevertheleſs conſidered him as a muſician, and has given a brief but curious account of him.

During the reign of James I. the houſhold muſicians, thoſe of the chapel, and many others of eminence, whom the patronage of Eliza-

Elizabeth had produced, were neglected, and very little of the royal favour was extended to any beſides Laniere and Coperario; and for this it will not be difficult to aſſign a reaſon: the one was an Italian by birth, and the other had lived in Italy till his ſtyle, and even his very name, were ſo Italianized, that he was in general taken for a native of that country: theſe men brought into England the Stylo Recitativo, as it is called in the maſque mentioned by Mr. Walpole, and which had then lately been invented by Jacopo Peri, and Giulio Caccini, and improved by Claudio Monteverde.

The maſque at Lord Hay's for the entertainment of the Baron De Tour, in Ben Johnſon's works, was, as therein is mentioned, compoſed by Laniere ſolely; but at a ſolemnity of a different kind, the infamous nuptials of Carr earl of Somerſet with the lady Frances Howard, the divorced counteſs of Eſſex, he and Coperario lent their joint aſſiſtance, for in a maſque, written by Dr. Thomas Campion and performed in the banquetting room at Whitehall on St. Stephen's night 1614, on occaſion of that marriage, and printed in the ſame year, their names occur as the compoſers of the muſic. The maſquers were the duke of Lenox, the earls of Pembroke, Dorſet, Saliſbury, Montgomery; the lords Walden, Scroope, North, and Hayes; Sir Thomas, Sir Henry, and Sir Charles Howard.

Many ſongs of Laniere are to be met with in collections publiſhed in the time of Charles I. but they ſeem to have little to recommend them.

An admirable portrait of himſelf, painted by his own hand, is yet in the muſic-ſchool at Oxford, an engraving from which is above inſerted: at his right hand is a ſcull, in the mouth whereof is a label, containing a canon of his compoſition.

GEORGE FEREBE, maſter of arts of Magdalen college Oxford, 1595, miniſter of Biſhops Cannings, Wilts, was a native of Glouceſterſhire, and well ſkilled in muſic. Wood, in the Faſti Oxon. vol I. Col. 150, has given a curious account of him, which is here inſerted in his own words: 'This perſon did inſtruct divers young men of his pariſh in the 'faculty of muſic till they could either play or ſing their parts. In 'the year 1613 Qu. Anne, the royal conſort of K. James I. made her 'abode for ſome weeks in the city of Bath, purpoſely for the uſe of 'the waters there, in which time he compoſed a ſong of four parts, 'and inſtructed his ſcholars to ſing it perfectly, as alſo to play a leſ-

'ſon or two which he had compoſed, upon their wind-inſtruments: 'on the 11th June the ſame year the queen in her return from Bath 'did intend to paſs over the downes at Wenſdyke, within the pariſh 'of Biſhop's Cannings. Of which Ferebe having timely notice, 'dreſſed himſelf in the habit of an old bard, and cauſed his ſcho-'lars whom he had inſtructed, to be cloathed in ſhepherds weeds. 'The queen having received notice of theſe people, ſhe with her re-'tinue made a ſtand at Wenſdyke, whereupon theſe muſicians draw-'ing up to her, played a moſt admirable leſſon on their wind-inſtru-'ments; which being done, they ſung their leſſon of four parts with 'double voices, the beginning of which was this,

'Shine, O thou ſacred ſhepherds ſtar
'On ſilly ſhepherd ſwaines, &c.

'which being well performed alſo, the bard concluded with an epi-'logue to the great liking and content of the queen and her company. 'Afterwards he was ſworn chaplain to his majeſty, and was ever 'after much valued for his ingenuity.'

CHAP. VII.

THE account herein before immediately given contains the ſucceſſion of theoretic and practical muſicians down to the end of the ſixteenth century, at the commencement whereof muſic, not to ſpeak of that kind of it which was appropriated to divine ſervice, from being the domeſtic recreation of private perſons, and the entertainment of ſelect companies, was introduced into the theatre, and made an auxiliary to dramatic performances. But before the hiſtory of this union and the ſubſequent progreſs of practical muſic can be given, it is neceſſary to review the paſt period, and aſcertain the ſtate of muſic in general at the cloſe of it.

The compoſitions peculiar to the church, not to diſtinguiſh between one and the other of them, were, as has been related, the Maſs, the Motet, the Anthem, and the Hymns for various occaſions, ſuch as the Stabat Mater, Salve Regina, A Solis ortus, Alma Redemptoris Mater, Ave Regina Cœlorum, and others to be found in the Romiſh Miſſal, the Antiphonary, and the Breviary; the only Species of vocal

vocal harmony calculated for private amuſement hitherto mentioned, were the Madrigal, the Canon, and the Catch or Round, all which required a plurality of voices; and of inſtrumental the Fantazia for viols and other inſtruments to a certain number. But beſides theſe, the names of ſundry other kinds of vocal and inſtrumental harmony and melody occur in Morley's Introduction, and other muſical tracts, of which it is here proper to take notice, and firſt of the Canzone.

The Canzone is a compoſition ſomewhat reſembling, but leſs elaborate than the madrigal. It admits of little fugues and points, and ſeldom exceeds three parts, though the name is ſometimes given to a ſong for one voice. Cervantes, in Don Quixote, calls the ſong of Chryſoſtom a Canzone.

The word Canzonet is a diminutive of Canzone, and therefore means a little or ſhort canzone or ſong in parts. Luca Marenzio, though he in general applied himſelf to more elaborate ſtudies, Giovanni Feretti, and Horatio Vecchi are ſaid to have excelled in this ſpecies of compoſition.

The Villanella, the lighteſt and leaſt artificial kind of air known in muſic, is a compoſition, as Morley ſays, made only for the ditty's ſake, in which he adds, many perfect chords of one kind, nay even diſallowances may be taken at pleaſure, ſuiting, as he ſays, a clowniſh muſic to a clowniſh matter. Among the ſonnets of Sir Philip Sidney is one ſaid to be written to the air of a Neapolitan villanella.

The Ballet is a tune to a ditty, and which may likewiſe be danced to. Morley ſpeaks alſo of a kind of Ballets called FA LA's, ſome whereof, compoſed by Gaſtoldi, he ſays he had ſeen and it ſeems imitated, for there is a collection of ſongs of this kind by Morley in five parts.

Morley mentions many other kinds of air in practice in his time, as namely, the Pavan * the Paſſamezzo, the Galliard, the Courant, the

* The Pavan, from Pavo a peacock, is a grave and majeſtic dance; the method of dancing it was anciently by gentlemen dreſſed with a cap and ſword, by thoſe of the long robe in their gowns, by princes in their mantles, and by ladies in gowns with long trains, the motion whereof in the dance reſembled that of a peacock's tail. This dance is ſuppoſed to have been invented by the Spaniards; and its figure is given with the characters for the ſteps in the Orcheſographia of Thoinet Arbeau. Every Pavan has its Galliard, a lighter kind of air made out of the former.

Of the Paſſamezzo little is to be ſaid, except that it was a favourite air in the days of queen Elizabeth. Ligon, in his Hiſtory of Barbadoes, mentions a Paſſamezzo Galliard which in the year 1647 a Padre in that iſland played to him on the lute, the very ſame he ſays with an air of that kind which in Shakeſpeare's Henry the Fourth was originally played to Sir John Falſtaff and Doll Tearſheet by Sneak the muſician therein named.

This

Jig, the Hornpipe, the Scottiſh Jig, and others. It muſt be noted that theſe were all dance-tunes, and that the difference between the one and others of them lay in the difference of meaſure and the number of bars of which the ſeveral ſtrains were made to conſiſt.

But of vocal muſic the madrigal appears to have been moſt in practice of any kind at this time, as well in England as in other countries; it was ſome years after this ſpecies of harmony was invented that the Engliſh muſicians applied themſelves to the ſtudy of it, for Bird ſeems to have been the firſt compoſer of madrigals in this country; his firſt eſſay of the kind was upon two ſtanzas of the Orlando Furioſo, 'La Verginella,' which he ſet for five voices, and was received with the utmoſt degree of approbation.

Hitherto a madrigal to any other than Italian words was a thing not known; and it ſeemed to be a doubt among muſicians whether the words of Engliſh poetry could with any degree of propriety be made to conſiſt with the madrigal ſtyle of muſical compoſition, till 1583, when a certain gentleman, whoſe name is unknown, for his private delight, made an eſſay of this kind, by tranſlating the words of ſome moſt celebrated Italian madrigals into Engliſh verſe, ſo as thus tranſlated they might be ſung to the original notes. Theſe came to

This little anecdote Ligon might have by tradition, but his concluſion that becauſe it was played in a dramatic repreſentation of the hiſtory of Henry the Fourth, it muſt be as ancient as his time, is very idle and injudicious.

The Courant, the Jig, the Hornpipe, and a variety of other airs, will be ſpoken of hereafter. As to Scottiſh jigs, and indeed Scottiſh tunes in general, all men know that the ſtyle and caſt of them is unaccountably ſingular. The vulgar notion is that this ſingularity ariſes from a commixture of the primitive rude melody of that country with the more refined air of the Italians; and that David Rizzio, the minion of Mary queen of Scots, was not only the author of this improvement, but that many of the moſt admired Scots tunes yet in uſe are of his compoſition. This is highly improbable ſeeing that none of the writers on muſic take the leaſt notice of him as a compoſer. Buchanan ſays that he was ſent for into Scotland to entertain the queen in the performance of madrigals, in which he ſung the baſs part. Melvil ſays the ſame, and adds that he had a fine hand on the lute. Beſides all which it will hereafter be ſhewn that the Scottiſh muſic, ſo far from borrowing from it, has enriched the Italian with ſome peculiar graces.

Henry Peacham, the author of the Compleat Gentleman, in a humourous little tract of his intitled the Worth of a Penny, takes notice that northern or Scottiſh tunes were much in vogue in his time; for deſcribing a man dejected in his mind for want of money, he ſays that he cannot ſtand ſtill, but like one of the Tower wild beaſts, is ſtill walking from one end of his room to another, humming out ſome new northern tune or other, pag. 14. And again, giving the character of one Godfrey Colton, a taylor in Cambridge, of whom he tells a pleaſant ſtory; he ſays he was a merry companion with his tabor and pipe, and ſung all manner of northern ſongs before nobles and gentlemen, who much delighted in his company. Pag. 29.

the

the hands of one Nicholas Yonge, who kept a houſe in London for the reception of foreign merchants and gentlemen, and he in the year 1588 publiſhed them, together with others of the ſame kind, with the following title: 'Muſica Tranſalpina, Madrigales tranſlated of four, 'five, and ſixe parts, choſen out of divers excellent authors; with the 'firſt and ſecond part of La Verginella, made by Maiſter Bird upon 'two ſtanzas of Arioſto *, and brought to ſpeak Engliſh with the 'reſt, publiſhed by N. Yonge, in favour of ſuch as take pleaſure in 'muſic of voices †.'

* Theſe two ſtanzas are imitated from the Carmen Nuptiale of Catullus, and are as follow:

'La Verginella è ſimile à la Roſa;
'Ch' in bel giardin ſù la nativa ſpina,
'Mentre ſola, e ſicura ſi ripoſa,
'Nè greggè, nè paſtor ſe l'avvicina;
'L'aura ſoave, e l'alba rugiadoſo,
'L'acqua, la terra al ſuo favor s'inchina;
'Gioveni vaghi, e donne inamorate,
'Amano haverne, e ſeni, e tempie ornate.

'Ma non ſi toſto dal maturno ſtelo
'Rimoſſa viene, e dal ſuo ceppo verde;
'Che, quanto havea da gli huomini, e dal cielo
'Favor, gratia, e bellezza, tutto perde:
'La vergine, che 'l fior; di che piùzelo,
'Che de begli occhi, e de la vita, haver de';
'Laſcia altrui corre; il pregio c'hauea innanti;
'Perde nel cor di tutti gl' altri amanti.

ORLANDO FURIOSO, Canto Primo.

The reader will at firſt ſight diſcover that the air in the Beggars Opera, 'Virgins are 'like the fair flower in its luſtre,' is an imitation of the above ſtanzas.

† The hiſtory of this publication is contained in the dedication of the book to Gilbert lord Talbot, ſon and heir to George earl of Shrewſbury, and is to this purpoſe.

'Since I firſt began to keepe houſe in this citie, it hath been no ſmall comfort unto mee, 'that a great number of gentlemen and merchants of good accompt (as well of this realme 'as of forreine nations) haue taken in good part ſuch entertainment of pleaſure aa my 'poore abilitie was able to affoord them, both by the exerciſe of muſicke daily uſed in my 'houſe, and by furniſhing them with bookes of that kinde, yeerely ſent me out of Italy 'and other places, which being for the moſt part Italian ſongs, are for ſweetneſs of aire 'uerie well liked of all, but moſt in account with them that underſtand that language; as 'for the reſt, they doe either not ſing them at all, or at leaſt with little delight. And albeit 'there be ſome Engliſh ſongs lately ſet forth by a great maiſter of muſicke, which for ſkill 'and ſweetneſs may content the moſt curious, yet becauſe they are not many in number, 'men delighted with uarietie haue wiſhed for more of the ſame ſort. For whoſe cauſe chief-'ly I endeuoured to get into my hands all ſuch Engliſh ſongs as were praiſe-worthie, and 'amongſt others I had the hap to find in the hands of ſome of my good friends, certaine Ita-'lian madrigales, tranſlated moſt of them fiue yeeres agoe by a gentleman for his priuate

In this collection are the firſt, ſecond, and third parts of the Thyrſis of Luca Marenſio, as Peacham calls it, tranſlated from 'Tirſi morir 'volea, 'Chi fa hoggi il mio ſole,' of the ſame author, to 'What doth 'my pretty darling? The 'Suſann' un jour,' of Orlando de Laſſo, and the Nightingale of the elder Feraboſco, celebrated alſo by Peacham, with a number of other well choſen compoſitions from the beſt of the Italians. It was a work in great eſtimation; the picture of Dr. Heather, now in the muſic-ſchool, Oxford, repreſents him with a book in his hand, on the cover whereof is written MUSICA TRANSALPINA.

In 1590 another collection of this kind was publiſhed with this title 'The firſt ſet of Italian madrigalls, Engliſhed, not to the ſenſe of 'the original dittie, but after the affection of the noate. by Thomas 'Watſon gentleman. There are alſo heere inſerted two excellent 'madrigalls of Maſter William Byrds, compoſed after the Italian 'uaine at the requeſt of the ſaid Thomas Watſon.'

This book contains, among others, thoſe madrigals of Luca Marenzio which Peacham has pointed out as excellent, viz. 'Veggo 'dolce mio ben,' or 'Farewell cruel and unkind.' 'Cantava,' or 'Sweet ſinging Amaryllis.' Thoſe of Bird, which he compoſed at the requeſt of the publiſher, are both to the ſame words, viz. 'This 'ſweet and merry month of May,' the one in four, the other in ſix parts, and are a compliment to queen Elizabeth.

The ſucceſs of theſe ſeveral publications excited, as it was very natural to expect it would do, an emulation in the Engliſh muſicians

'delight (as not long before certaine Napolitans had been Engliſhed by a verie honour-
'able perſonage, a councellour of eſtate, whereof I haue ſeeo ſome, but neuer poſſeſſed any.)
'And finding the ſame to be ſingulerly well liked, not ooely of thoſe for whoſe cauſe I ga-
'thered them; but of many ſkilfull gentlemen and other great muſiciens who affirmed the
'accent of the words to be well mainteined, the deſcant not hindred (though ſome fewe
'notes altred) and in euerie place the due decorum kept: I was ſo bolde (beeing well ac-
'quainted with the gentleman) as to entreat the reſt, who williogly gaue me ſuch as he
'had (for of ſome he kept no copies) and alſo ſome other more lately dooe at the requeſt
'of his particular frieods. Now when the ſame were ſeen to ariſe to a juſt number, ſuf-
'ficieut to furniſh a great ſet of bookes, diuerſe of my friendes aforeſaid required with
'great inſtance to haue them printed, whereunto I was as willing as the reſt, but could
'neuer obtaine the gentleman's conſent, though I fought it by maoy great meanes. For
'his anſwer was euer, that thoſe trifles being but an idle man's exerciſe, of an idle ſubject
'written ooly for priuate recreation, would bluſh to be ſeen otherwiſe then by twilight,
'much more to be brought into the common uiew of all men.' He then relates that finding that they were about to be printed furreptitiouſly, he ventured to publiſh them himſelf.

to

to compoſe original madrigals in their own language, which were ſo well received, that from thenceforth thoſe of the Italians began to be neglected.

The firſt collection of this kind ſeems to be that of Morley, publiſhed in 1594, entitled 'Madrigalls to foure voyces newly publiſhed, 'the firſt book.'

In 1597 N. Yonge above-mentioned, who then called himſelf Nicholas, publiſhed a ſecond collection of tranſlated madrigals with the title of Muſica Tranſalpina, the ſecond part.

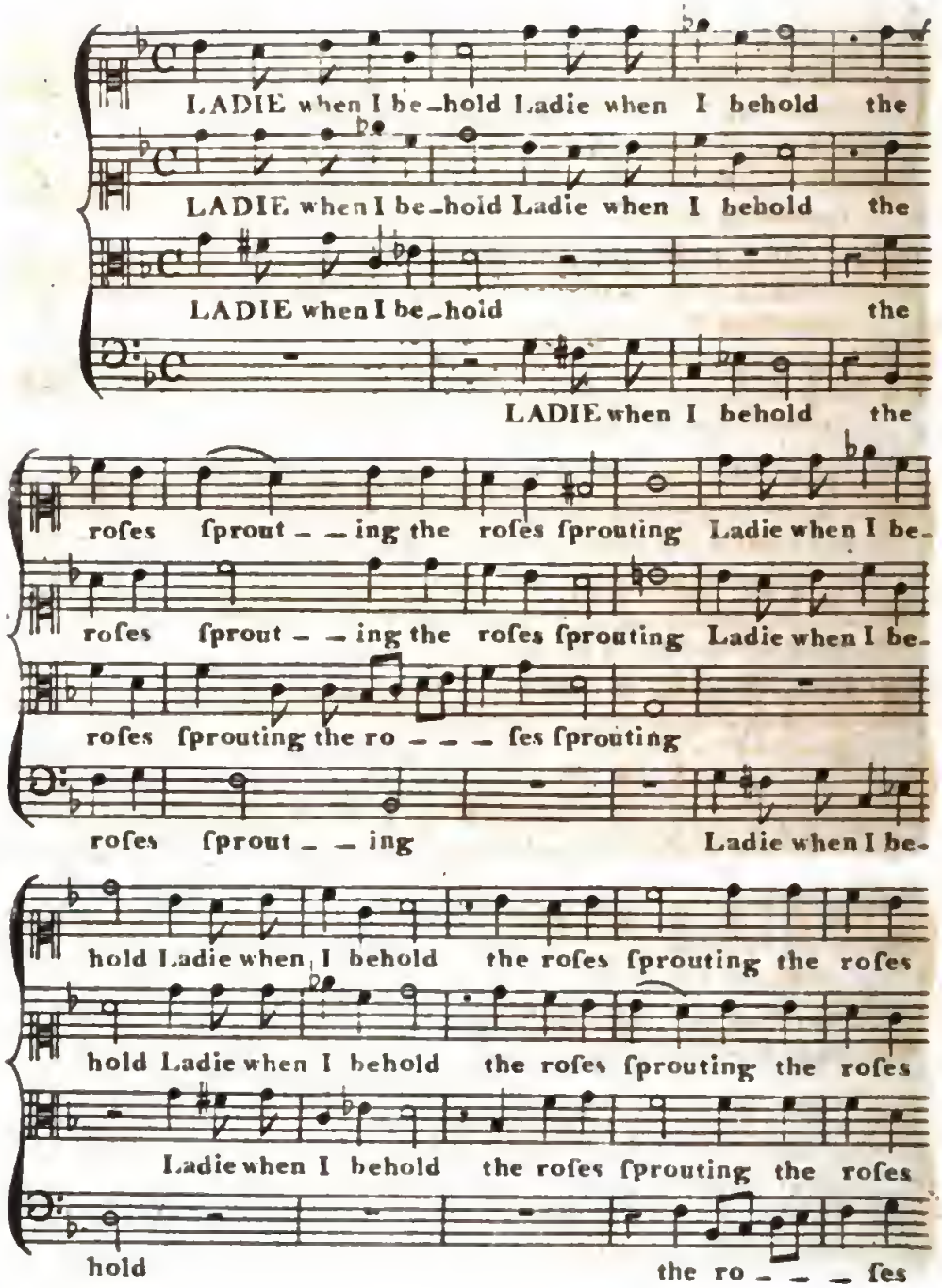
In the ſame year GEORGE KIRBYE publiſhed a ſet of Engliſh madrigals for four, five, and ſix voices.

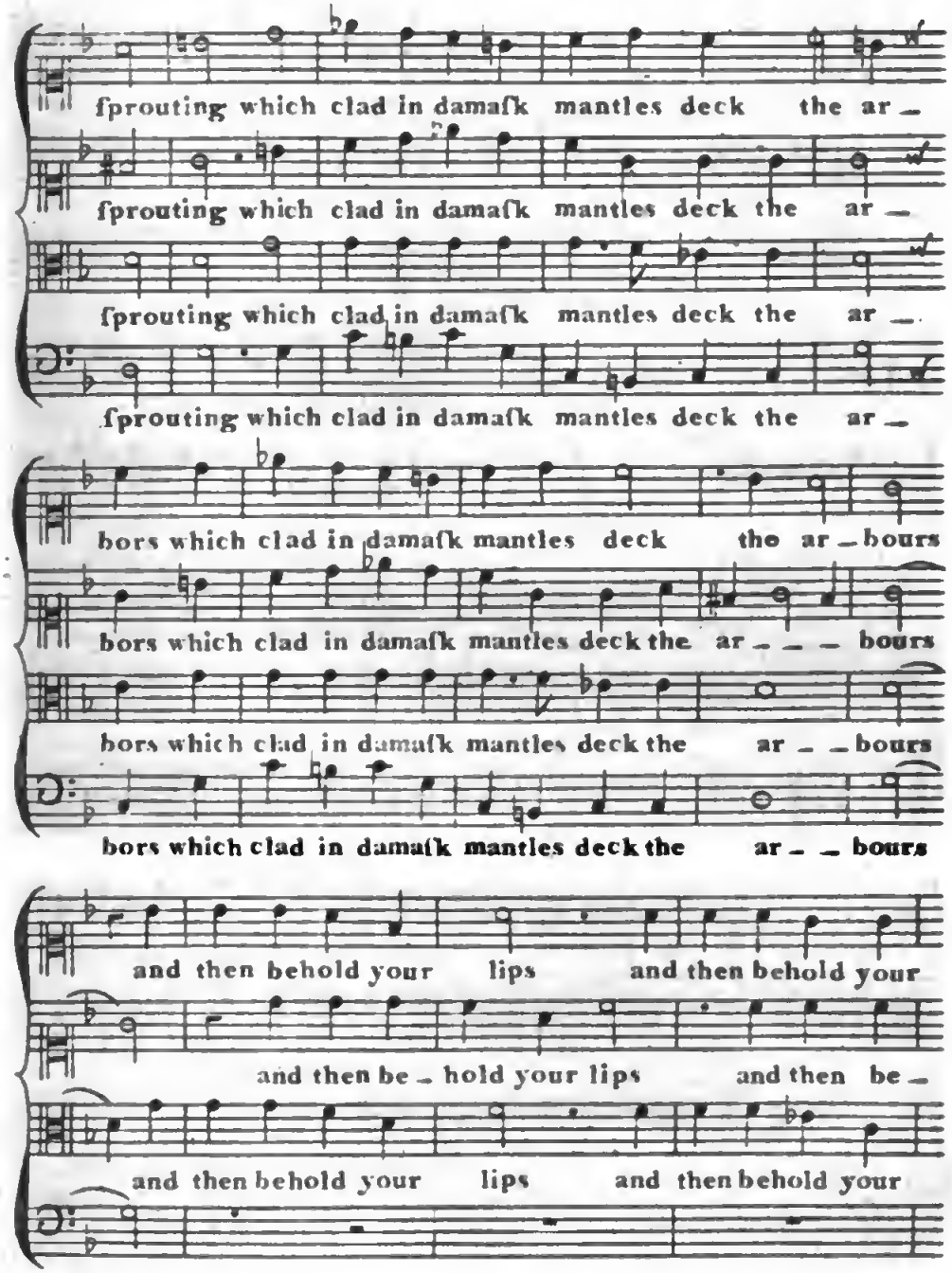
In 1597 alſo, Thomas Weelkes before named publiſhed 'Madrigals 'to three, four, five, and ſix voices;' and in 1598 'Ballets and Madri-'gals to five voyces, with one to ſix voyces.'

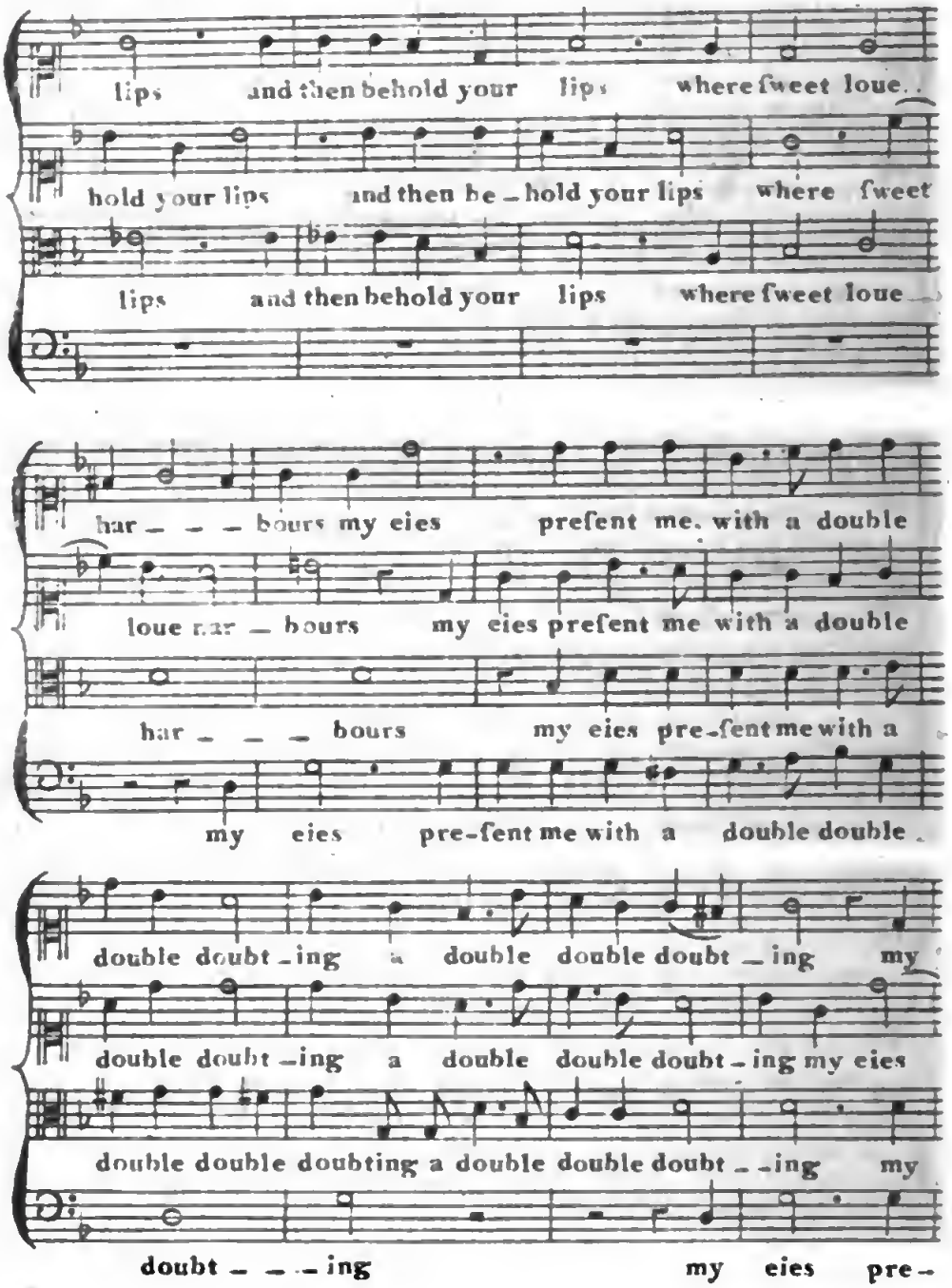
In 1598 Morley publiſhed with Engliſh words, 'Madrigals to fiue 'voyces, ſelected out of the beſt approued Italian authors.'

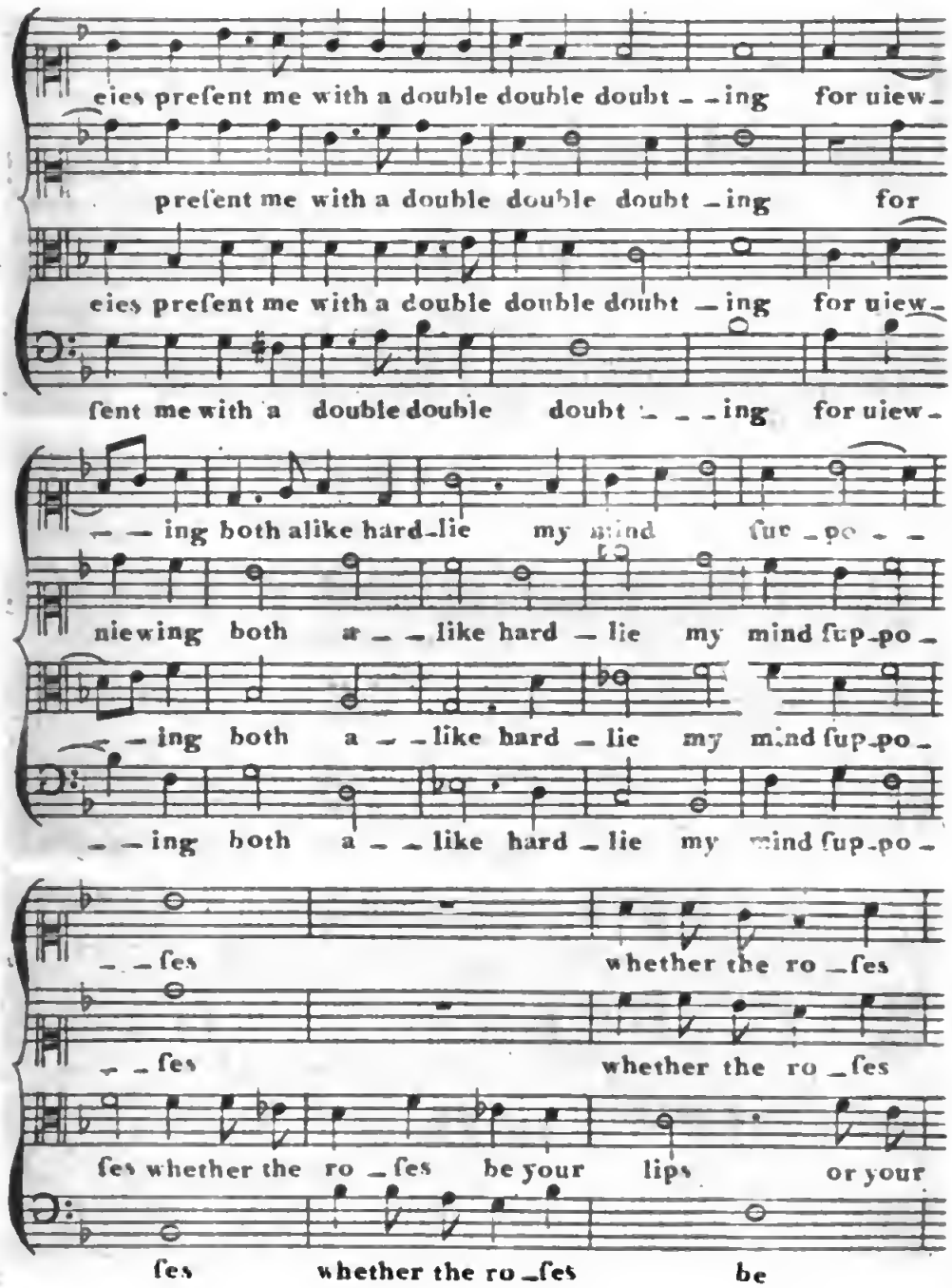
This collection contains madrigals of Alfonſo Feraboſco, Battiſta Moſto, Giouanni Feretti, Ruggiero Giouanelli, Horatio Vecchi, Giulio Belli, Aleſſandro Orologio, Luca Marenzio, Hippolito Sabino, Peter Phillips, Stephano Venturi, and Giouanni di Macque, moſt of which are excellent in their kind, but no mention is made of the authors of the Engliſh words; it is therefore probable that they were written by Morley himſelf, who had a talent for poetry ſufficient for the purpoſe. In the dedication of the book to Sir Geruis Clifton is this remarkable aphoriſm, 'Whom God loueth not, they 'loue not muſique.'

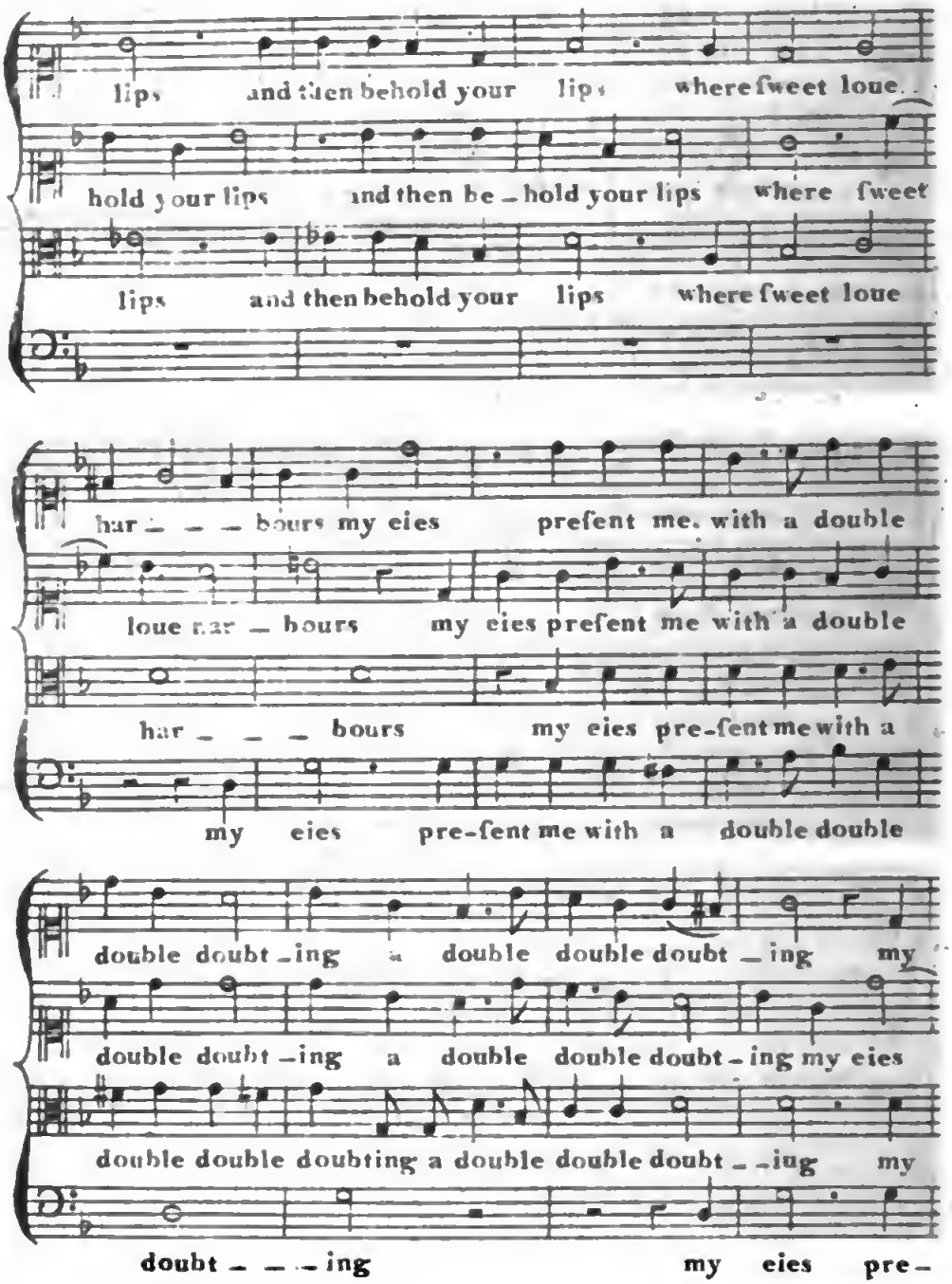
In the ſame year, 1598, JOHN WILBYE, a teacher of muſic, and who dwelt in Auſtin Friars, London, publiſhed 'Madrigals to three, 'four, five, and ſix voices,' moſt of which are excellent; this which follows is the tenth, and is thought little inferior to the beſt compoſitions of the kind of the Italian maſters.

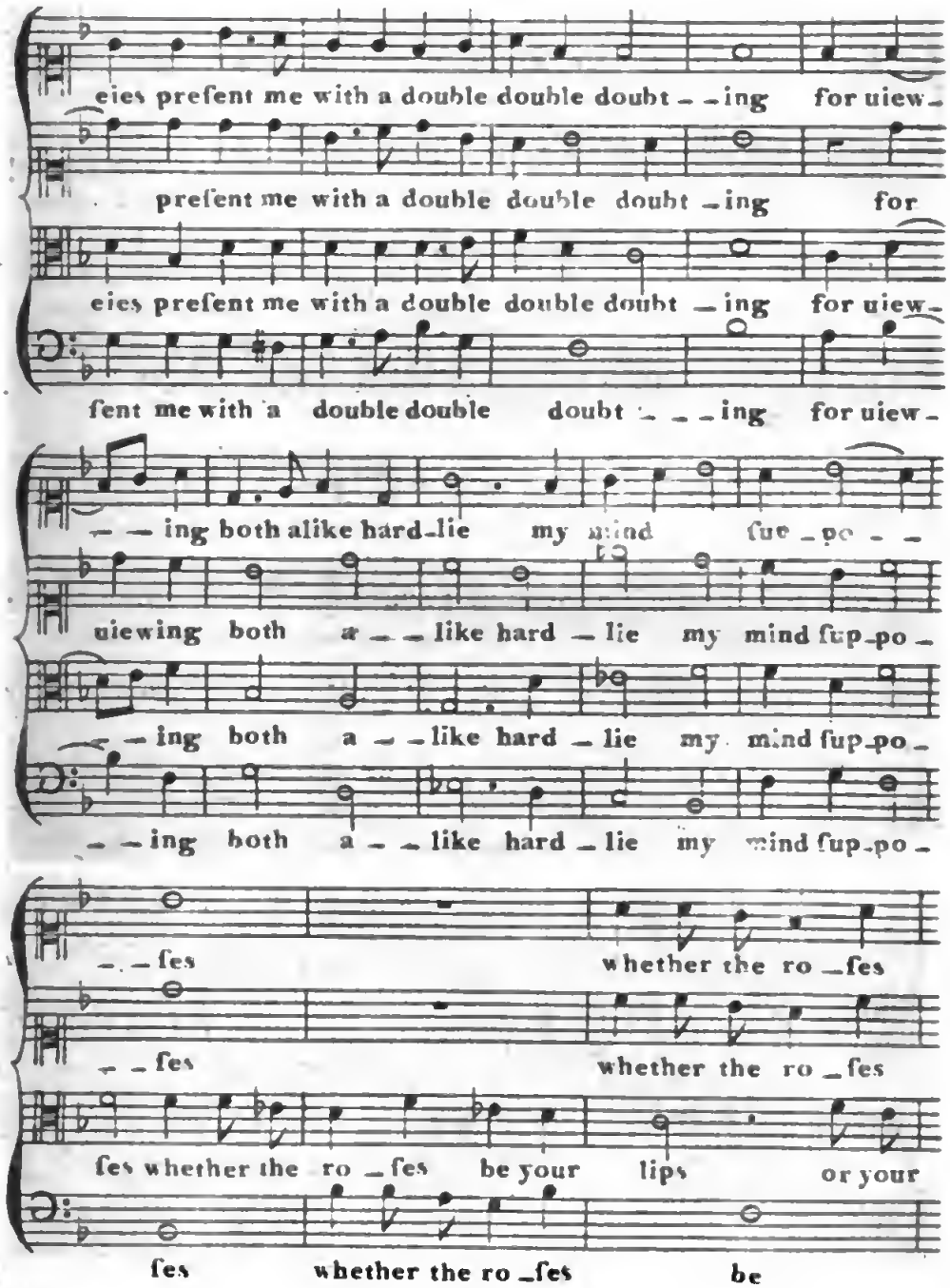

LADIE when I be-hold Ladie when I behold the
LADIE when I be-hold Ladie when I behold the
LADIE when I be-hold the
LADIE when I behold the
roſes ſprout - - ing the roſes ſprouting Ladie when I be-
roſes ſprout - - ing the roſes ſprouting Ladie when I be-
roſes ſprouting the ro - - - ſes ſprouting
roſes ſprout - - ing Ladie when I be-
hold Ladie when I behold the roſes ſprouting the roſes
hold Ladie when I behold the roſes ſprouting the roſes
Ladie when I behold the roſes ſprouting the roſes
hold the ro - - - ſes

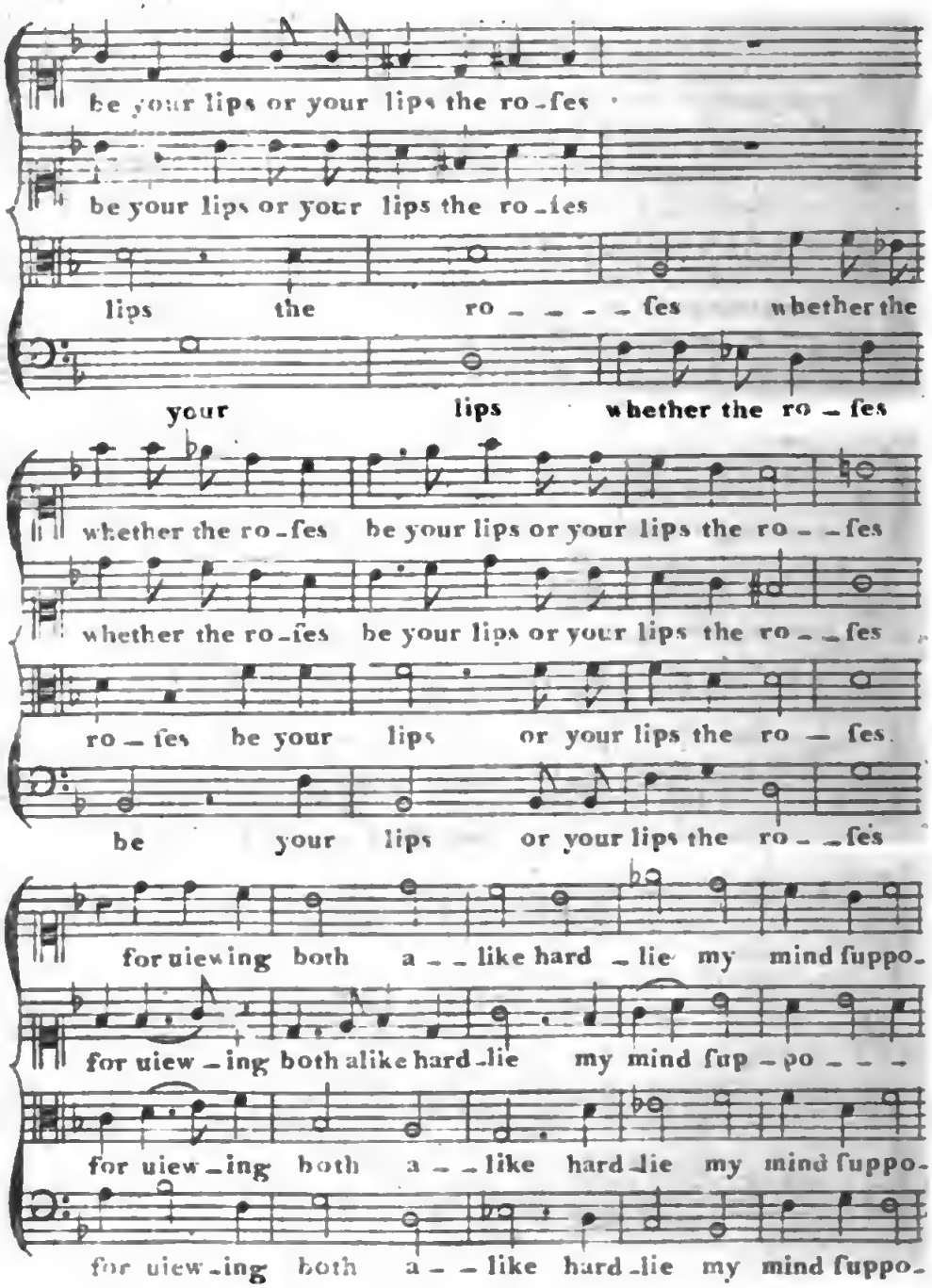

ſprouting which clad in damaſk mantles deck the ar –
ſprouting which clad in damaſk mantles deck the ar –
ſprouting which clad in damaſk mantles deck the ar –
ſprouting which clad in damaſk mantles deck the ar –
bors which clad in damaſk mantles deck the ar – bours
bors which clad in damaſk mantles deck the ar – – – bours
bors which clad in damaſk mantles deck the ar – – bours
bors which clad in damaſk mantles deck the ar – – bours
and then behold your lips and then behold your
and then be – hold your lips and then be –
and then behold your lips and then behold your


lips and then behold your lips where ſweet loue..
hold your lips and then be-hold your lips where ſweet
lips and then behold your lips where ſweet loue..
har- - - bours my eies preſent me. with a double
loue har- bours my eies preſent me with a double
har- - - bours my eies pre-ſent me with a
my eies pre-ſent me with a double double.
double doubt-ing a double double doubt-ing my
double doubt-ing a double double doubt-ing my eies
double double doubting a double double doubt--ing my
doubt- - -ing my eies pre-


eies preſent me with a double double doubt _ _ing for uiew_
preſent me with a double double doubt _ing for
eies preſent me with a double double doubt _ing for uiew_
ſent me with a double double doubt _ _ _ing for uiew_
_ _ing both alike hard_lie my mind ſup _po _ _
niewing both a _ _ like hard _ lie my mind ſup_po _
_ing both a _ _like hard _ lie my mind ſup_po _
_ _ing both a _ _ like hard _ lie my mind ſup_po _
_ _ſes whether the ro _ſes
_ _ſes whether the ro _ſes
ſes whether the ro _ſes be your lips or your
ſes whether the ro _ſes be


lips and then behold your lips where ſweet loue
hold your lips and then be-hold your lips where ſweet
lips and then behold your lips where ſweet loue
har- - - bours my eies preſent me with a double
loue har- bours my eies preſent me with a double
har- - - bours my eies pre-ſent me with a
my eies pre-ſent me with a double double
double doubt-ing a double double doubt-ing my
double doubt-ing a double double doubt-ing my eies
double double doubting a double double doubt--ing my
doubt- - - ing my eies pre-


eies preſent me with a double double doubt _ _ ing for uiew_
preſent me with a double double doubt _ing for
eies preſent me with a double double doubt _ing for uiew_
ſent me with a double double doubt _ _ _ing for uiew_
_ _ ing both alike hard_lie my mind ſup _po _ _
uiewing both a _ _ like hard _ lie my mind ſup_po _
_ _ing both a _ _like hard _ lie my mind ſup_po _
_ _ing both a _ _ like hard _ lie my mind ſup_po _
_ _ſes whether the ro _ſes
_ _ſes whether the ro _ſes
ſes whether the ro _ſes be your lips or your
ſes whether the ro _ſes be



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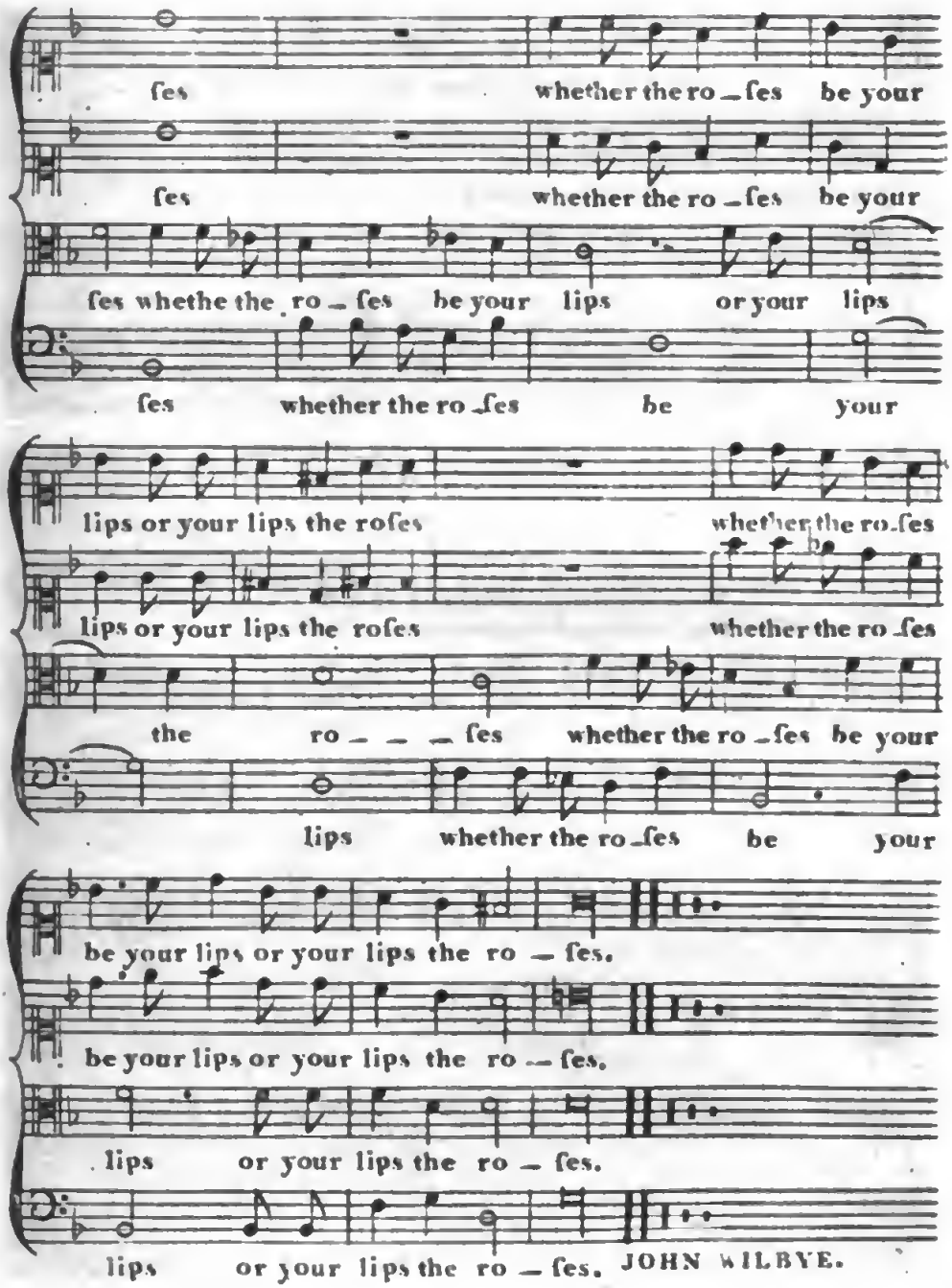
ſes whether the ro_ſes be your
ſes whether the ro_ſes be your
ſes whethe the ro_ſes be your lips or your lips
ſes whether the ro_ſes be your
lips or your lips the roſes whether the ro_ſes
lips or your lips the roſes whether the ro_ſes
the ro_ _ _ſes whether the ro_ſes be your
lips whether the ro_ſes be your
be your lips or your lips the ro_ſes.
be your lips or your lips the ro_ſes.
lips or your lips the ro_ſes.
lips or your lips the ro_ſes.

JOHN WILBYE.

The ſame Wilbye, in the year 1600, publiſhed 'A ſecond ſet of 'Madrigals to 3, 4, 5, and 6 parts, apt both for viols and voices;' dedicated to the Lady Arabella Stuart.

CHAP. VIII.

IN 1599 JOHN BENNET publiſhed 'Madrigals to four voyces, being 'his firſt works.' He alſo compoſed a madrigal in the Triumphs of Oriana, and ſome of the ſongs contained in a book written by Thomas Ravenſcroſt, and publiſhed in 1614, entitled 'A briefe diſcourſe of the 'true but neglected uſe of charact'ring the degrees by their perfection, 'imperfection, and diminution in menſurable muſicke, againſt the 'common practice and cuſtome of theſe times.' In the preface to which book he is ſtyled a gentleman 'admirable for all kind of compoſures either in art or ayre, ſimple or mixt.'

Excepting the above ſhort eulogium, we meet with no particulars relating to this perſon. Wood does not ſo much as mention him, from which circumſtance alone it may not only be inferred that he was not a graduate in either univerſity, but alſo that he was little known to the world in his profeſſion. In the dedication of his book of Madrigals to Ralph Aſheton, Eſq. receiver of the queen's duchy revenues in the counties Palatine of Lancaſter and Cheſter, it is hinted that the author was indebted to that gentleman both for his patronage and his education; but under what maſters he received it we are at a loſs to find.

The madrigals compoſed by Bennet, and printed in the collection above-mentioned, are ſeventeen in number; this which follows is the tenth of them; they are finely ſtudied, and abound with all the graces and elegancies of vocal harmony; and it may be ſaid of the work in general, that it is an honour to our country, and in no reſpect inferior to any collection of the kind publiſhed by the Italian or other foreign muſicians.

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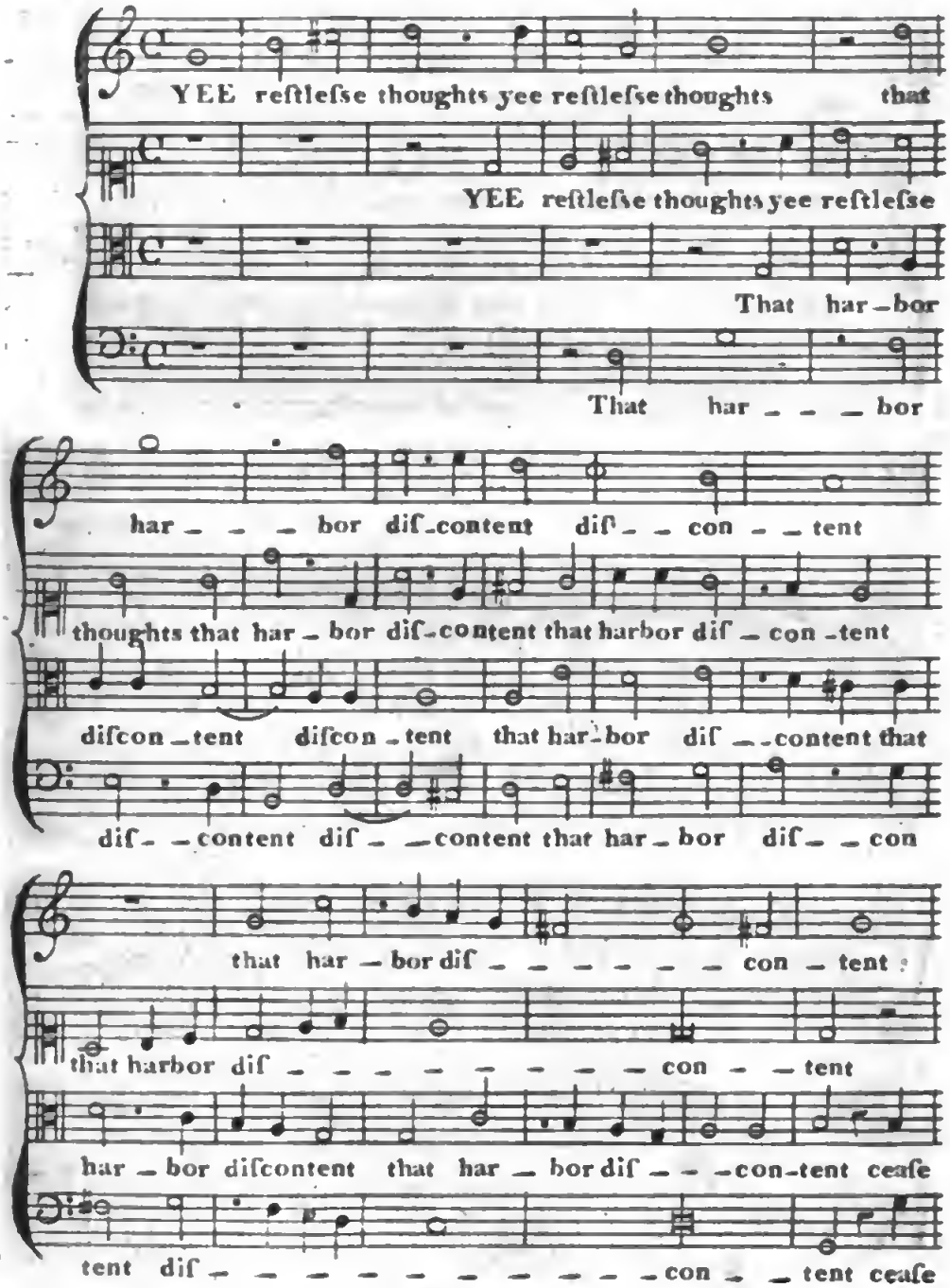
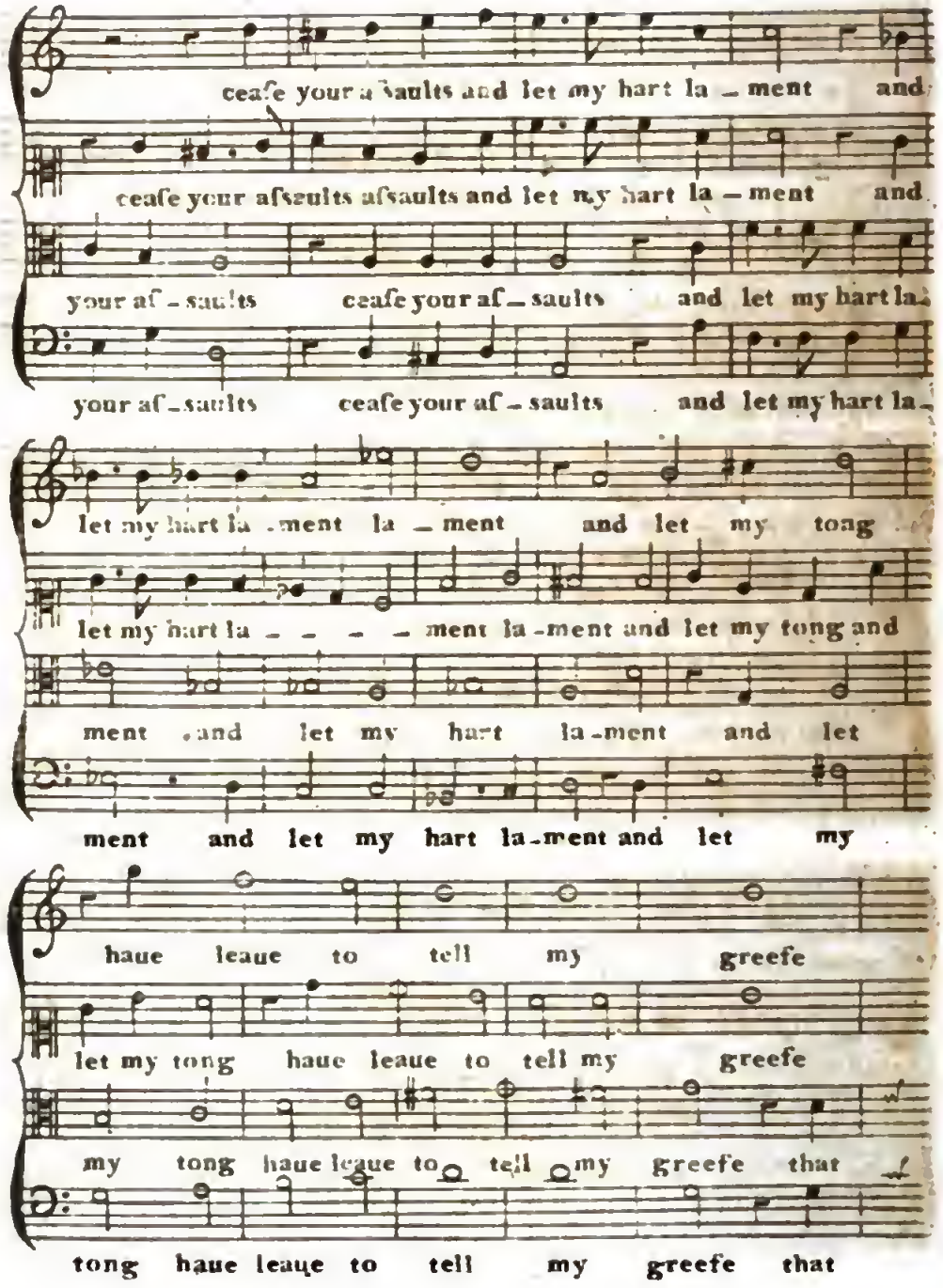
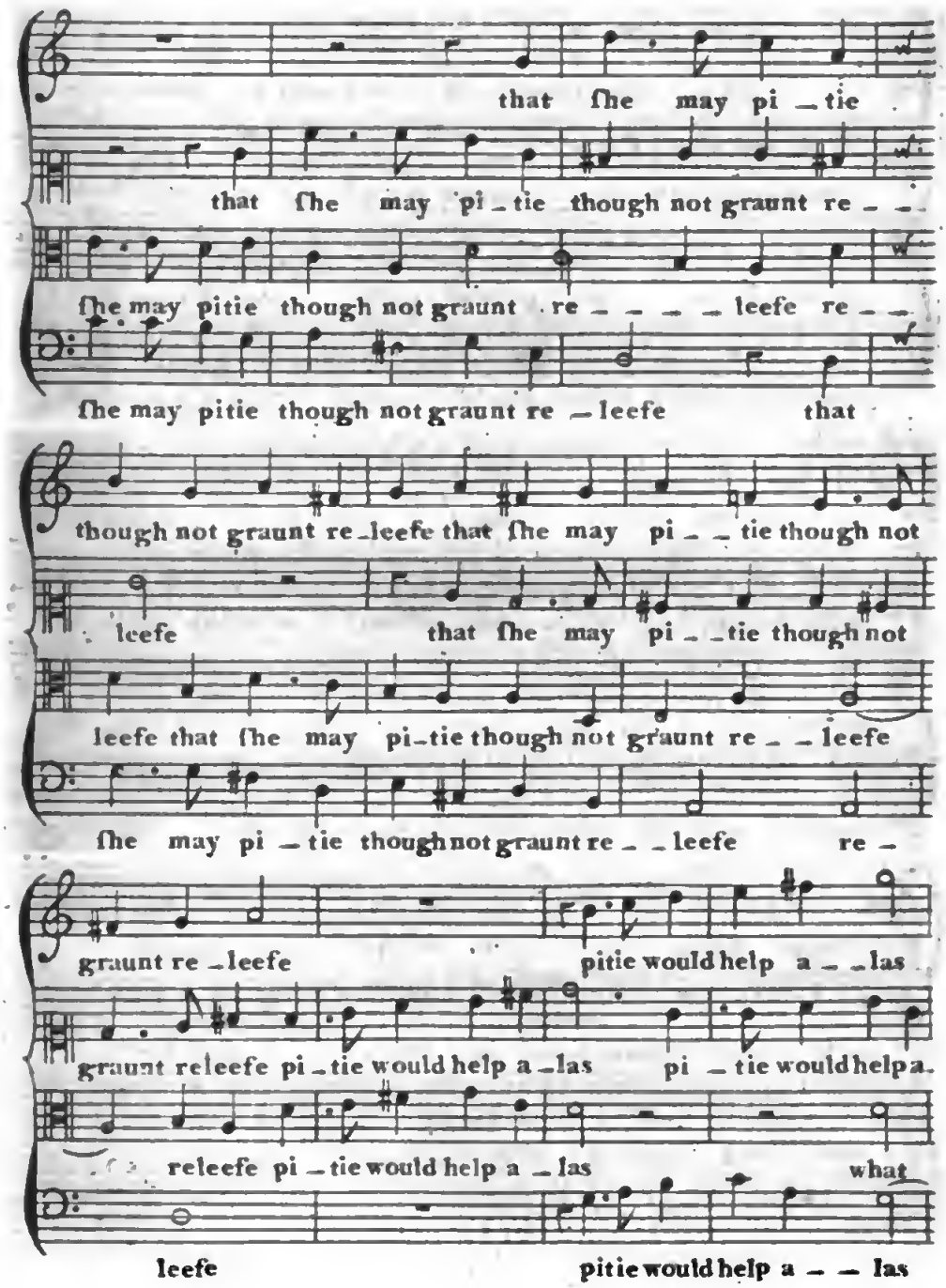
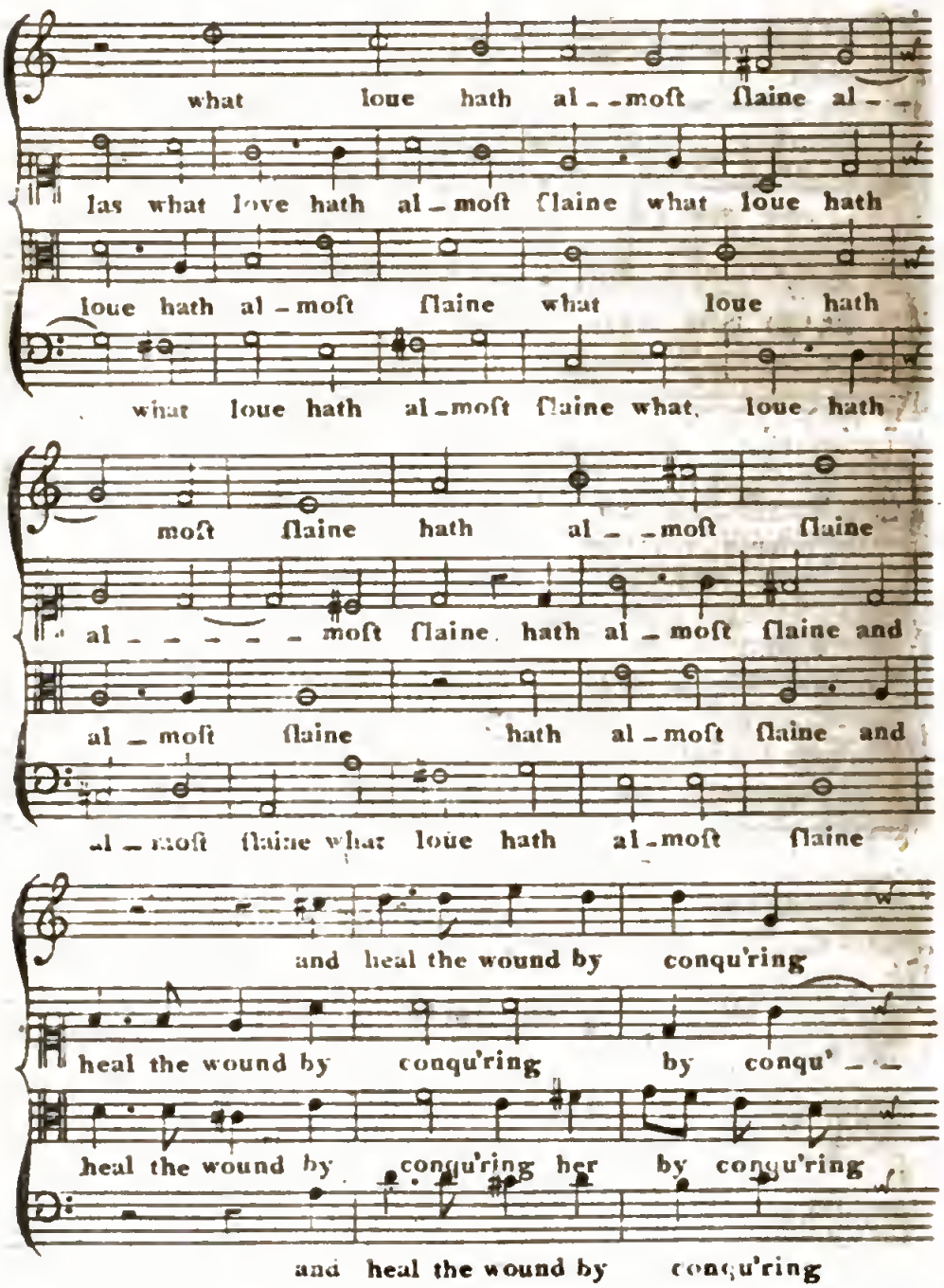
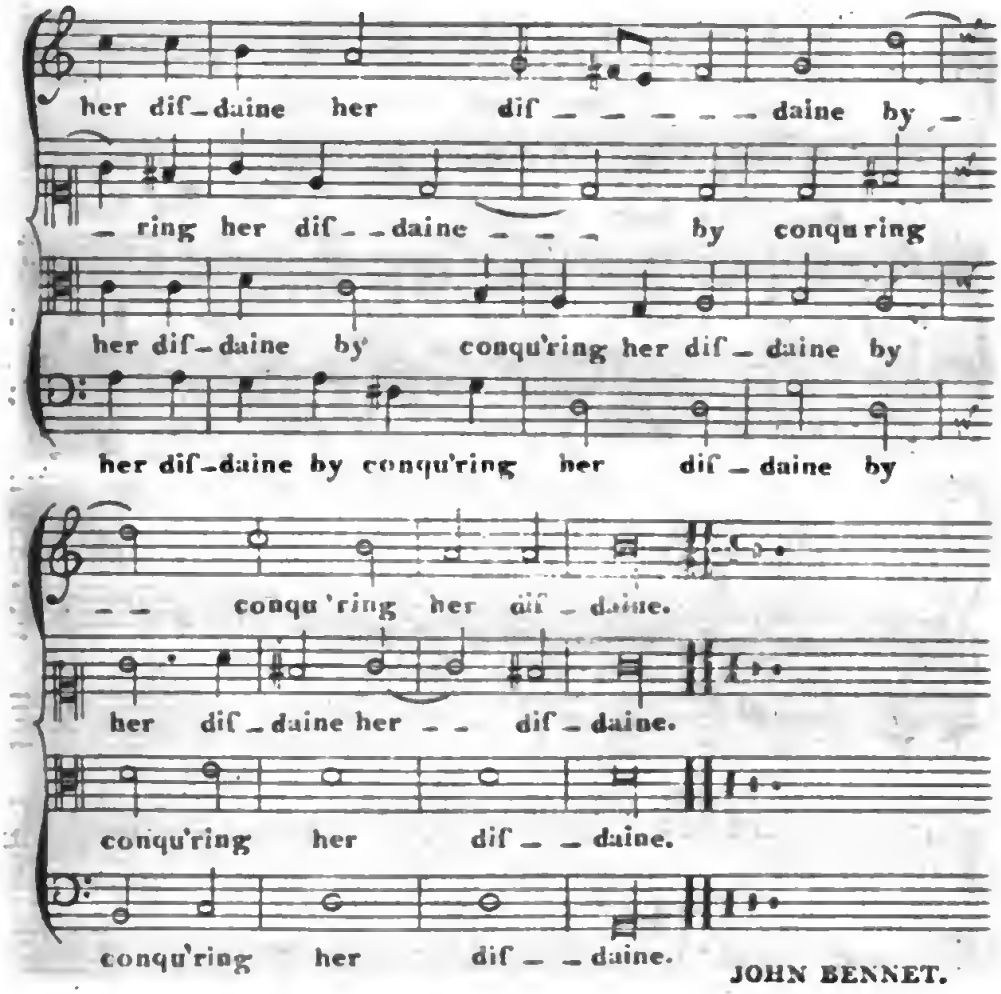

YEE reſtleſse thoughts yee reſtleſse thoughts that
YEE reſtleſse thoughts yee reſtleſse
That har-bor
That har - - - bor
har - - - bor dif-content dif- - con - - tent
thoughts that har - bor dif-content that harbor dif - con -tent
difcon-tent difcon - tent that har-bor dif - -content that
dif- -content dif- -content that har - bor dif- - con
that har - bor dif - - - - - - - con - tent
that harbor dif - - - - - - - - - con - - tent
har - bor difcontent that har - bor dif - - -con-tent ceaſe
tent dif - - - - - - - - - - - con - - tent ceaſe


ceaſe your aſsaults and let my hart la - ment and
ceaſe your aſsaults aſsaults and let my hart la - ment and
your aſ - saults ceaſe your aſ - saults and let my hart la
your aſ - saults ceaſe your aſ - saults and let my hart la
let my hart la - ment la - ment and let my tong
let my hart la - - - - ment la - ment and let my tong and
ment and let my hart la - ment and let
ment and let my hart la - ment and let my
haue leaue to tell my greefe
let my tong haue leaue to tell my greefe
my tong haue leaue to tell my greefe that
tong haue leaue to tell my greefe that


that ſhe may pi _ tie
that ſhe may pi _ tie though not graunt re _ _ _
ſhe may pitie though not graunt re _ _ _ _ leefe re _ _
ſhe may pitie though not graunt re _ leefe that
though not graunt re _ leefe that ſhe may pi _ _ tie though not
leefe that ſhe may pi _ _ tie though not
leefe that ſhe may pi _ tie though not graunt re _ _ leefe
ſhe may pi _ tie though not graunt re _ _ leefe re _
graunt re _ leefe pitie would help a _ _ las
graunt releefe pi _ tie would help a _ las pi _ tie would help a
releefe pi _ tie would help a _ las what
leefe pitie would help a _ _ las

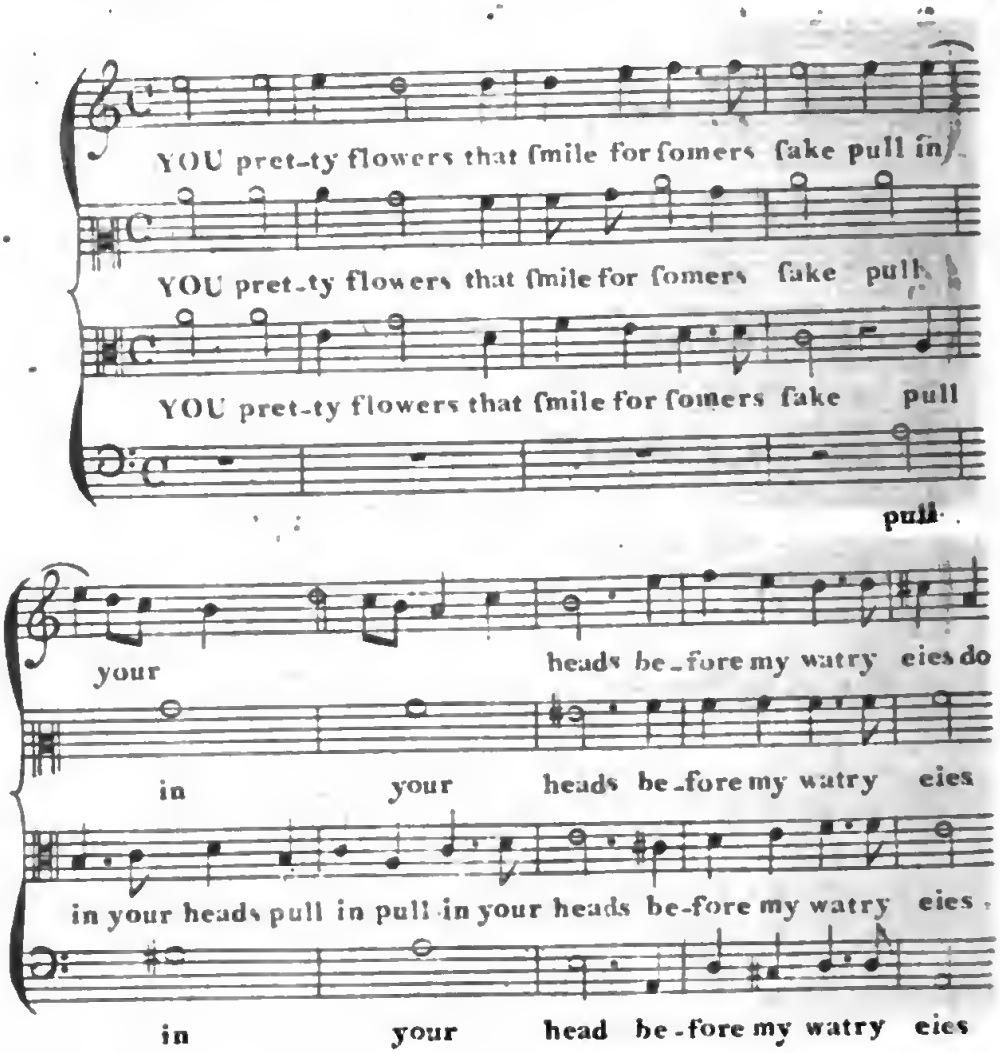

what loue hath al_moſt ſlaine al_
las what love hath al_moſt ſlaine what loue hath
loue hath al_moſt ſlaine what loue hath
what loue hath al_moſt ſlaine what loue hath
moſt ſlaine hath al_moſt ſlaine
al_____moſt ſlaine hath al_moſt ſlaine and
al_moſt ſlaine hath al_moſt ſlaine and
al_moſt ſlaine what loue hath al_moſt ſlaine
and heal the wound by conqu'ring
heal the wound by conqu'ring by conqu'_
heal the wound by conqu'ring her by conqu'ring
and heal the wound by conqu'ring

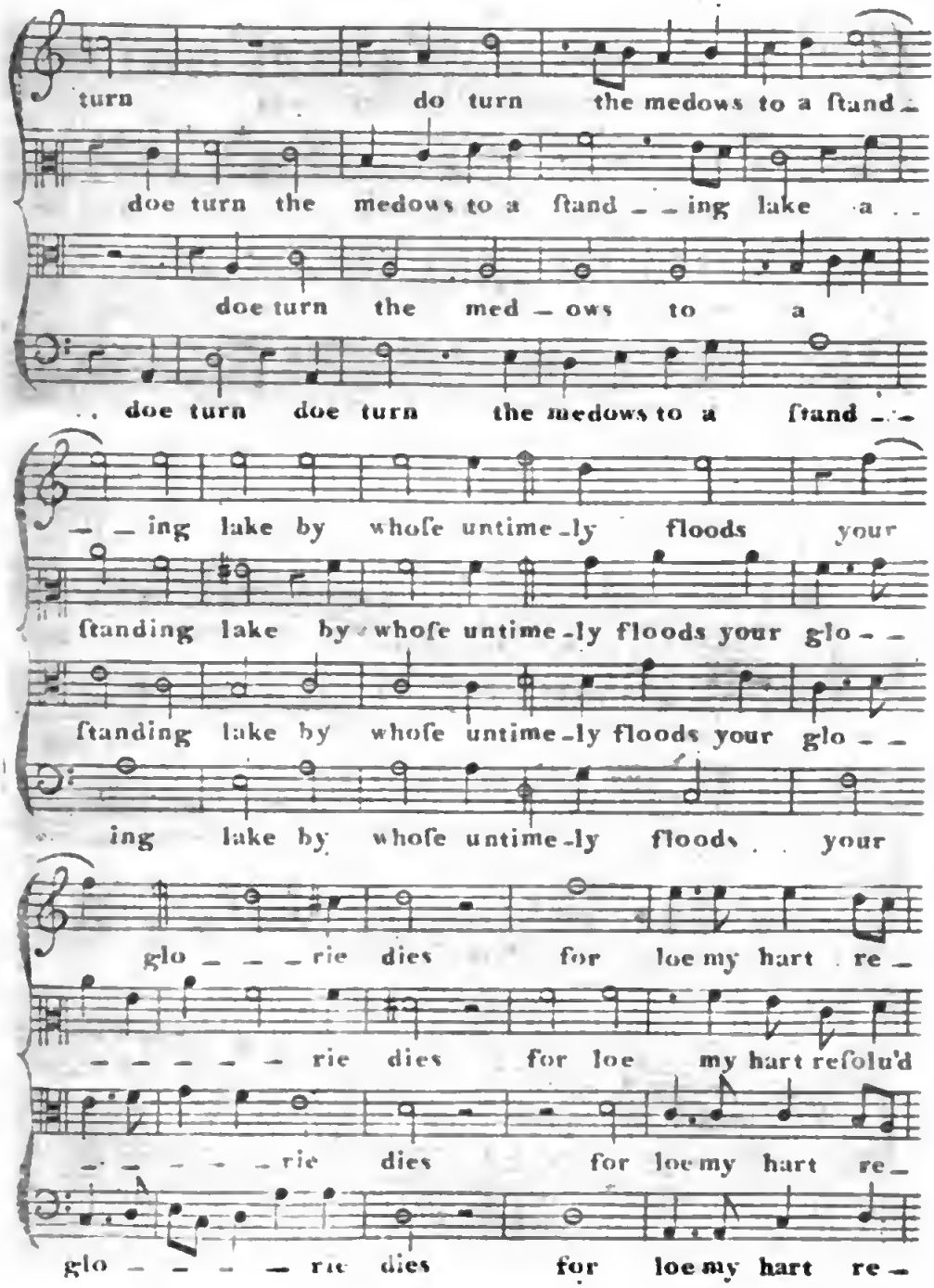

her dif-daine her dif - - - - - daine by -
- ring her dif - - daine - - - by conqu ring
her dif-daine by conqu'ring her dif - daine by
her dif-daine by conqu'ring her dif - daine by
- - conqu 'ring her dif - daine.
her dif - daine her - - dif - daine.
conqu'ring her dif - - daine.
conqu'ring her dif - - daine.

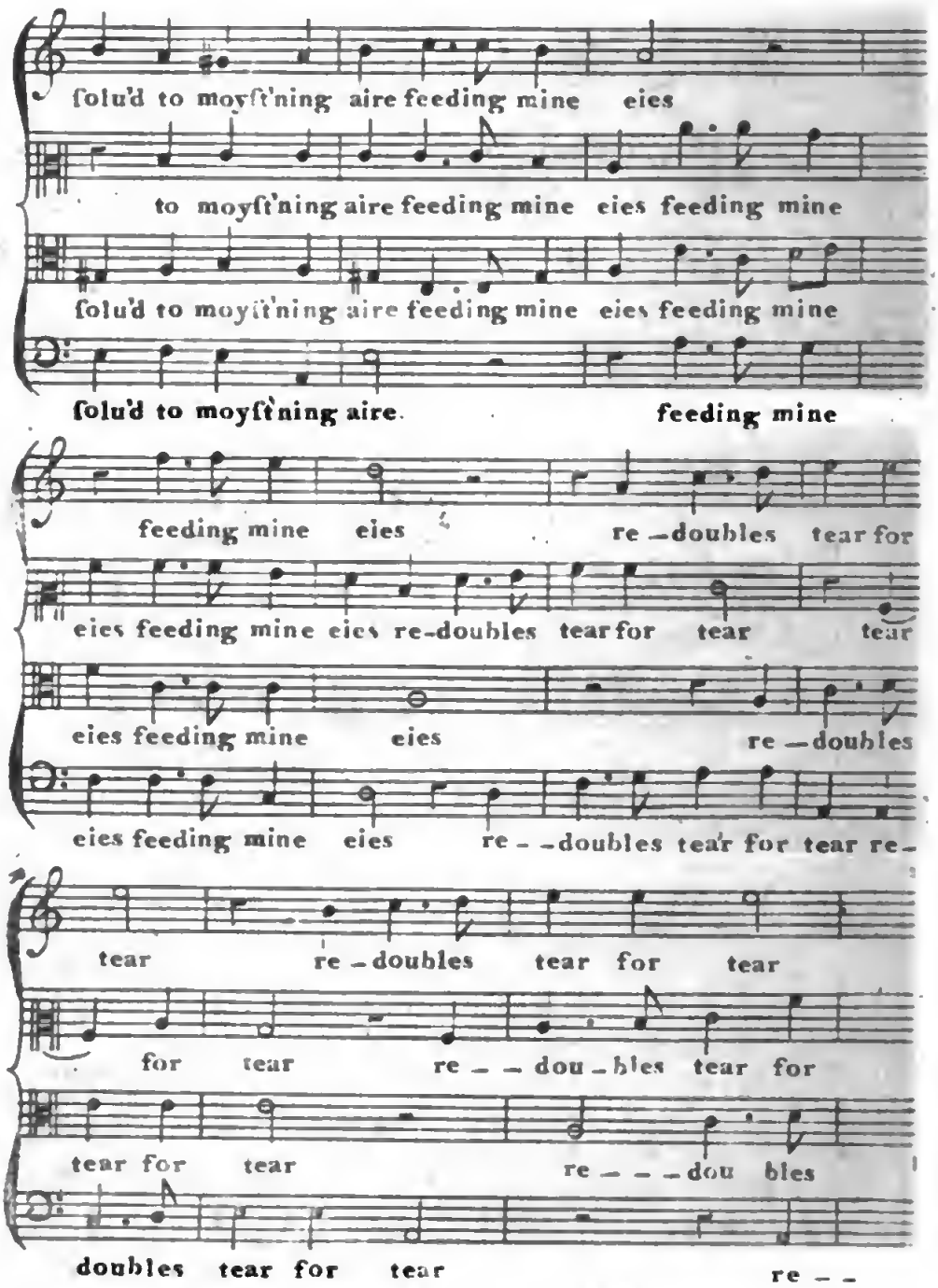
JOHN BENNET.

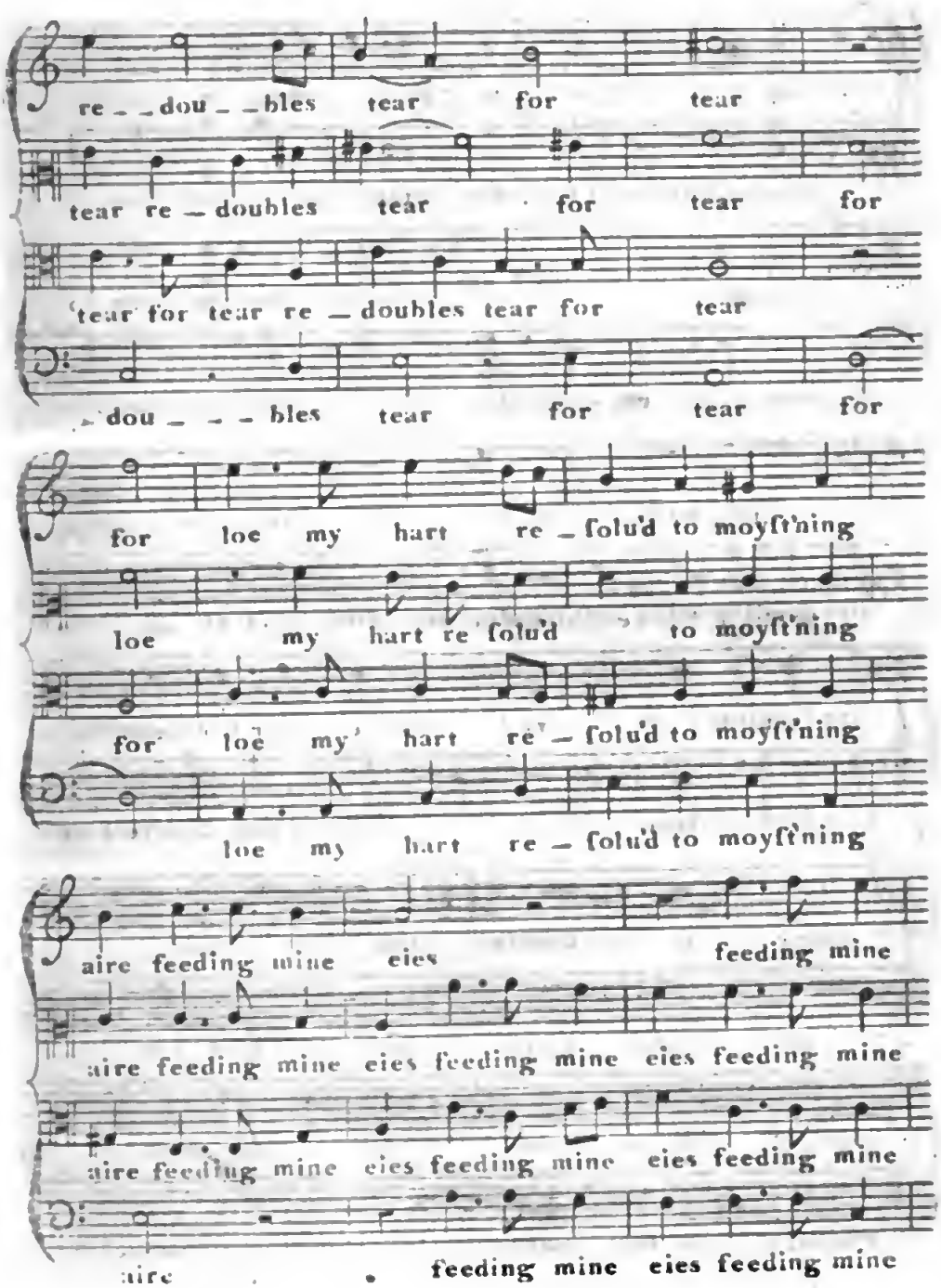
John Farmer, of whom mention has already been made, vol. II. page 361, publiſhed in the ſame year, 1599, 'The firſt Sett of Eng-'liſh Madrigals to four voices.' In the preface to this work the author profeſſes to have ſo fully linked his muſic to number, as each give to other their true effect, which is to move delight; this virtue being, as he ſays, ſo ſingular in the Italians, as under that enſign only they hazard their honour.

The following madrigal is the firſt in the collection.




turn do turn the medows to a ſtand –
doe turn the medows to a ſtand – – ing lake a – –
doe turn the med – ows to a
– – doe turn doe turn the medows to a ſtand – –
– – ing lake by whoſe untime – ly floods your
ſtanding lake by whoſe untime – ly floods your glo – –
ſtanding lake by whoſe untime – ly floods your glo – –
ing lake by whoſe untime – ly floods your
glo – – – – rie dies for loe my hart re –
– – – – – – rie dies for loe my hart reſolu'd
– – – – – – rie dies for loe my hart re –
glo – – – – – rie dies for loe my hart re –


ſolu'd to moyſt'ning aire feeding mine eies
to moyſt'ning aire feeding mine eies feeding mine
ſolu'd to moyſt'ning aire feeding mine eies feeding mine
ſolu'd to moyſt'ning aire. feeding mine
feeding mine eies re-doubles tear for
eies feeding mine eies re-doubles tear for tear tear
eies feeding mine eies re-doubles
eies feeding mine eies re--doubles tear for tear re-
tear re-doubles tear for tear
for tear re--dou-bles tear for
tear for tear re---dou bles
doubles tear for tear re--


re _ _ dou _ _ bles tear for tear
tear re _ doubles tear for tear for
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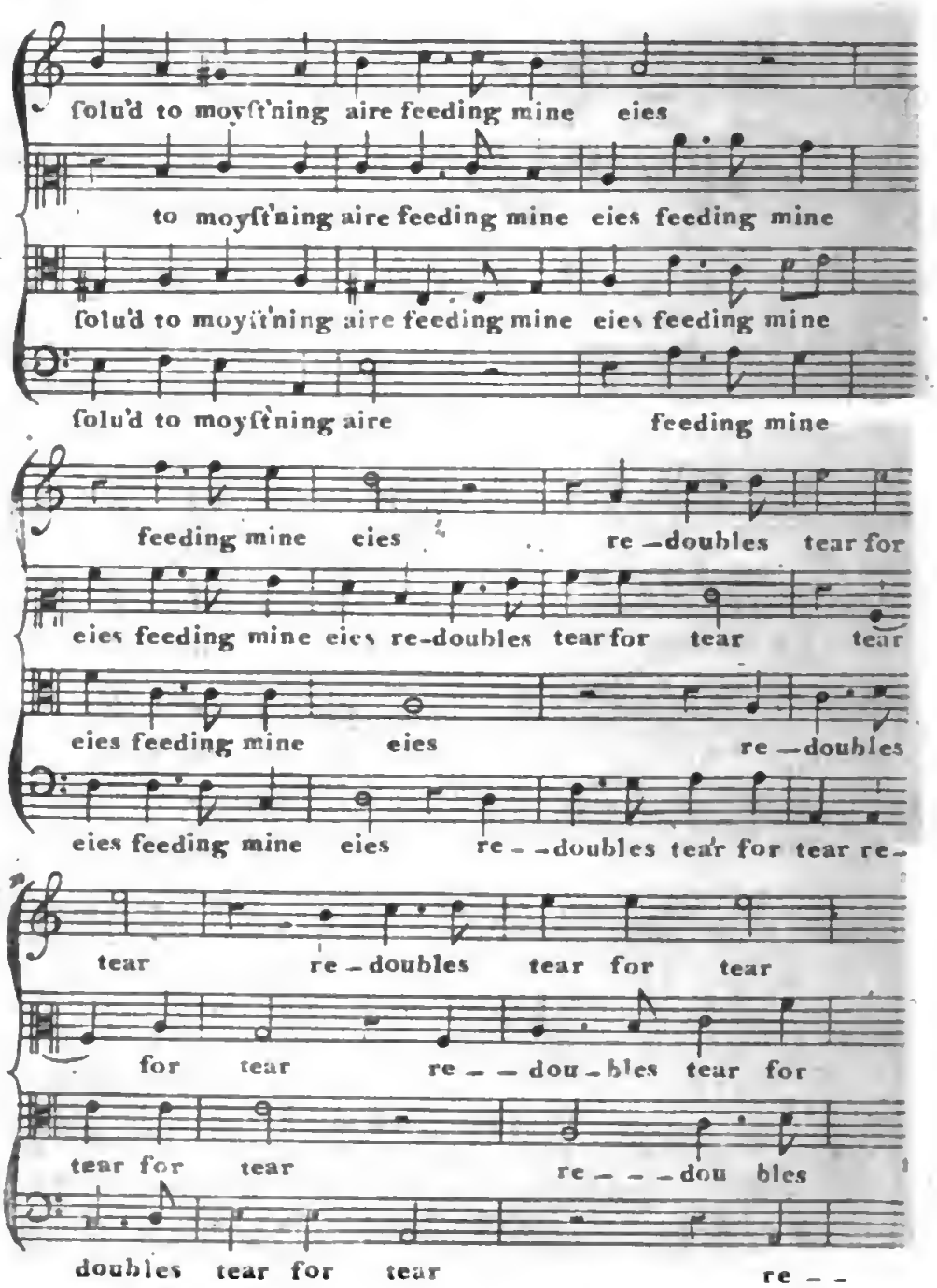
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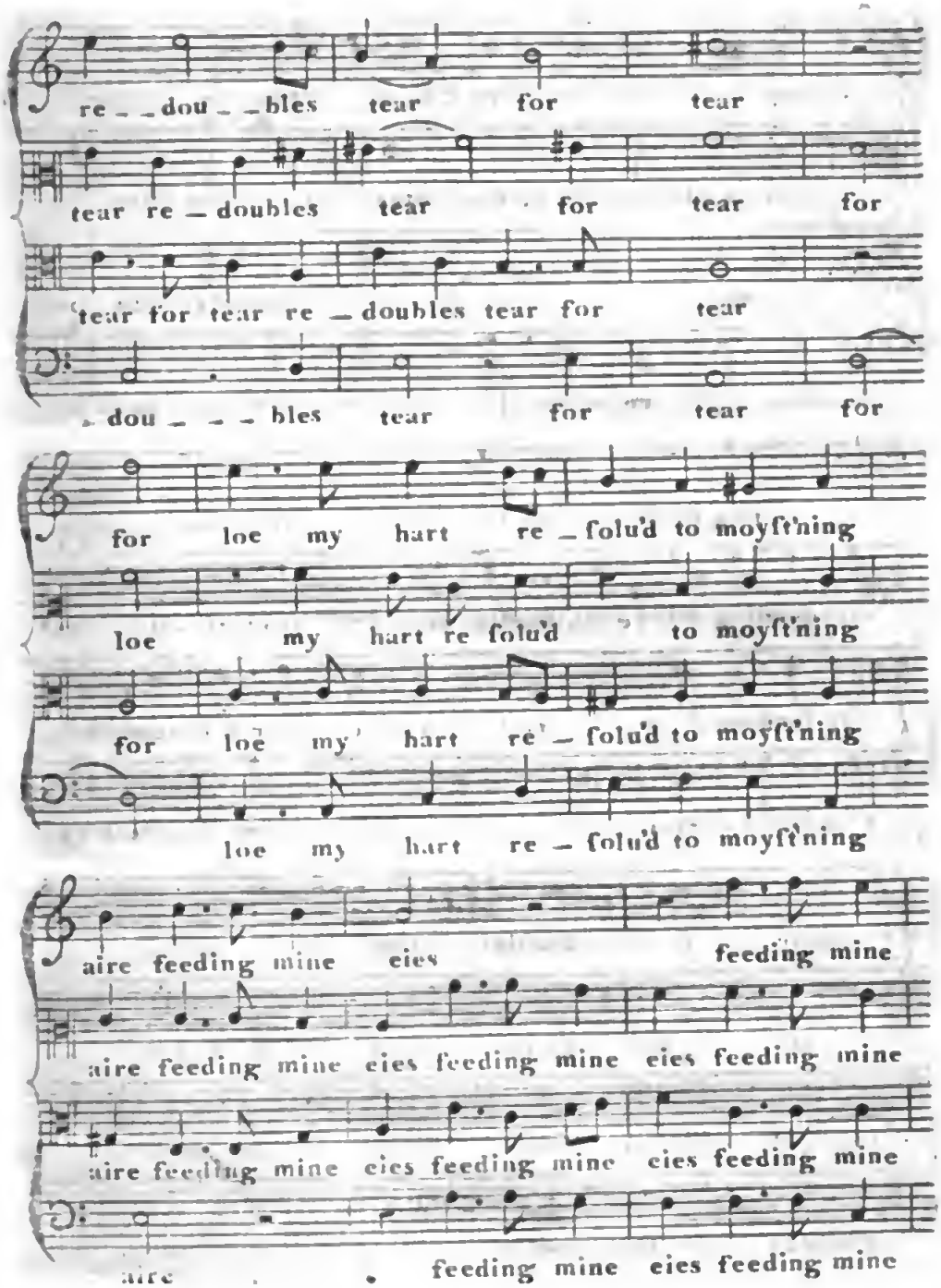
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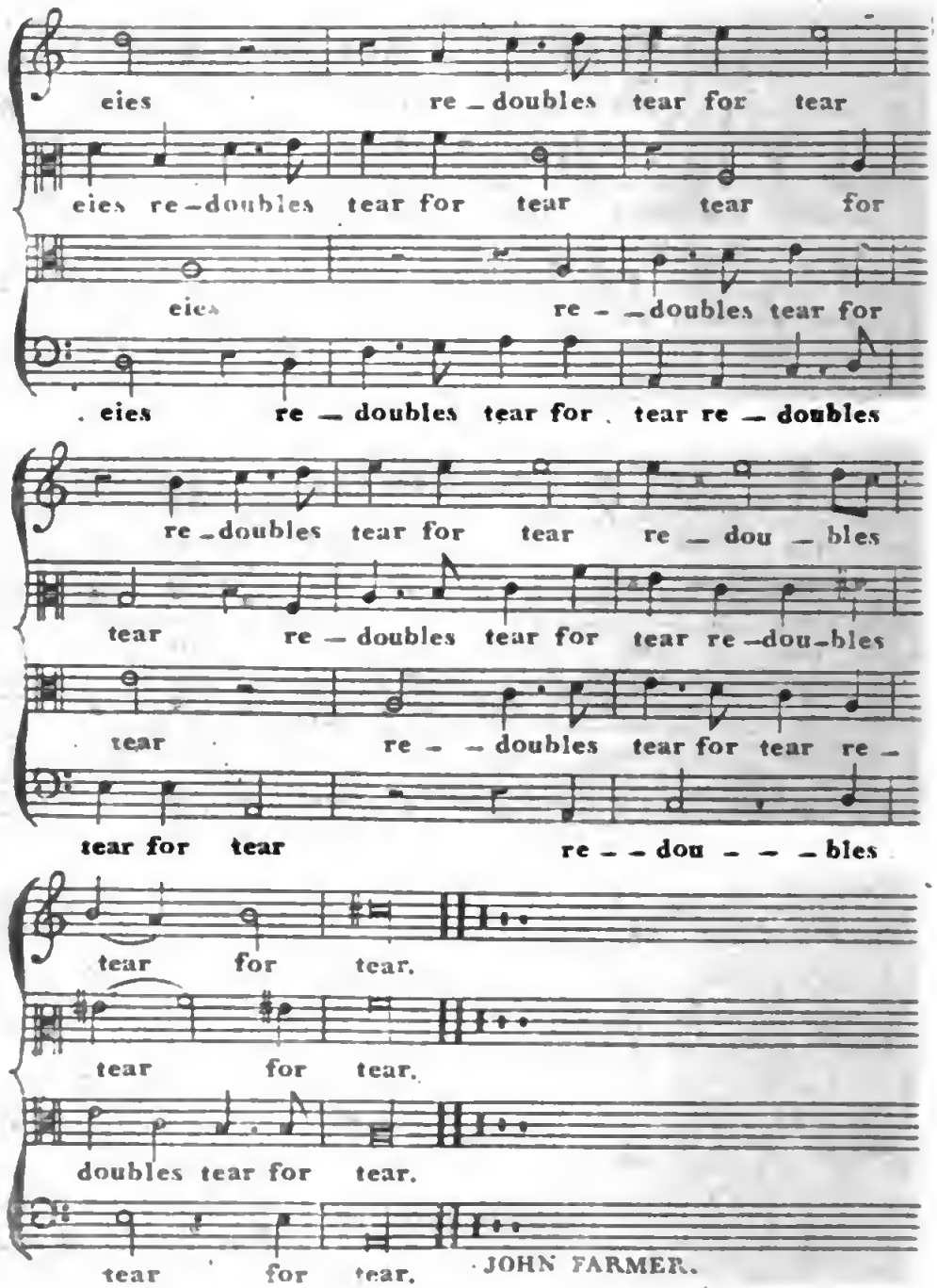
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JOHN FARMER.

CHAP. IX.

THE names of other compoſers of madrigals occur about this time, or within a few years after, the chief of whom were, Henry Youll, John Ward, Michael Eſte, bachelor of muſic, and maſter of the choriſters in the cathedral of Litchfield, and Orlando Gibbons. And here it may be remarked, that of the authors above enumerated, ſome only appear to have been graduates in one or other univerſity, or beneficed muſicians in ſome cathedral or collegiate church; as to the reſt, the appellation aſſumed by them is ſimply that of practitioner in muſic. Youll and Farmer have no other adjunct to their reſpective names, and Bateſon retained it till he acquired the degree of bachelor.

Beſides the ſeveral collections of madrigals above mentioned, there is one, the title whereof is perpetually occuring in the Faſti Oxonienſes. It is called the Triumphs of Oriana, and frequently in Wood's illiberal manner of expreſſing himſelf, the whole collection is called the Orianas. It ſeems by the work itſelf as if all the muſicians of queen Elizabeth's time who were capable of compoſing, had endeavoured each to excel the other in ſetting a ſong, celebrating the beauty and virtues of their ſovereign; for to the Triumphs of Oriana it appears that the following muſicians contributed, namely, Michaell Eſte, Daniel Norcome *, John Mundy, Ellis Gibbons †, John Bennet, John Hilton ‡, George Marſton ¶, Richard Carleton, John Holmes ‖, Richard Nicholſon §, Thomas Tomkins, Michael Cauendiſh, William Cobbold, Thomas Morley, John Farmer, John Wilbye, Thomas Hunt, Thomas Weelkes, John Milton *, George Kirbye, Robert Jones †, John Liſley, and Edward Johnſon. This collection was publiſhed by Morley with the title of 'The Triumphs of Oriana, to five and ſix voices, compoſed by divers authors, Lond. 1601.'

* A clerk or ſinging-man at Windſor. Temp. Jac. I.

† Ellis Gibbons organiſt of Saliſbury, and brother of the famous Orlando Gibbons, mentioned hereafter.

‡ Bachelor of muſic, and organiſt of the church of St. Margaret, Weſtminſter.

¶ Mentioned in Sir Anthony Weldon's Court and Character of King James, pag. 106.

‖ Organiſt of Saliſbury. Temp. Eliz.

§ The firſt profeſſor of muſic at Oxford under Dr. Heather's endowment.

* The father of the poet. † A famous luteniſt and compoſer for the lute.

The occaſion of this collection is ſaid to be this: the lord high admiral Charles Howard, earl of Nottingham, was the only perſon who in the laſt illneſs of Elizabeth could prevail on her to go into and remain in her bed *; and with a view to alleviate her concern for the execution of the earl of Eſſex, he gave for a prize-ſubject to the poets and muſicians of the time, the beauty and accompliſhments of his royal miſtreſs, and by a liberal reward excited them ſeverally to the compoſition of this work. This ſuppoſition is favoured by the circumſtance of its being dedicated to the earl, and the time of its publication, which was in the very year that Eſſex was beheaded. There is ſome piece of ſecret hiſtory which we are yet to learn, that would enable us to account for the giving the queen this romantic name; probably ſhe was fond of it. Camden relates that a Spaniſh ambaſſador had libelled her by the name of Amadis Oriana, and for his inſolence was put under a guard. Vide Rapin, vol. II. pag. 88.*

* Vide Hiſt. View of the Negociations between the Courts of England and France, by Dr. Birch, pag. 208. Biogr. Brit. vol. IV. pag. 2678.

† In the Triumphs of Oriana, madrigal VIII. is the following paſſage:

'Thus Bonny Boots the birth-day celebrated
'Of her, his lady deereſt,
'Fair Oriana which to his hart was neareſt.'

And in Madrigal XXIV. this:

'For Bonny Boots that ſo aloft could fetch it,
'Oh he is dead, and none of us can reach it.'

Again, in the firſt of Morley's canzonets of five and ſix voices, publiſhed in 1607, he is thus mentioned:

'Fly loue that art ſo ſprighily,
'To Bonny Boots uprighily,
'And when in heaven thou meet him,
'Say that I kindly greet him,
'And that his Oriana
'True widow maid ſtill followeth Diana.'

And again his name occurs in the ninth canzonet in the ſame collection.

'Our Bonny Boots could toot it,
'Yea and foot it,
'Say luſtie lads, who now ſhall Bonny Boot it?

Bonny Boots ſeems to be a nick-name for ſome famous ſinger, who, becauſe of his excellent voice, or for ſome other reaſon, had permiſſion to call the queen his Lady; poſſibly the perſon meant might be one Mr. Hale, of whom mention is made by Sir William

In the reign of James I. the practice of ſinging madrigals declined ſo faſt, that few, if any, collections of them were publiſhed after the year 1620, the reaſon of which may be, that the entertainments of his court were for the moſt part maſques and other theatrical repreſentations, with which muſic, at leaſt that kind of it which required much ſkill in the compoſition, had little to do. The merit of theſe entertainments conſiſted either in the quaintneſs of the device or fable, if it may be ſo called, the magnificence of the ſcenes, the artificial conſtruction of the machinery, or in the ſplendid decorations of the theatre or place of exhibition; and it is well known that Jonſon waſted much of his time in compoſing little interludes of this kind; and that Inigo Jones was condemned to the taſk of ſtudying decorations for them, and exerciſing his luxuriant invention upon no better materials than paſteboard and canvas.

liam Segar, in his account of a ſolemn tilt or exereiſe of arms, held in the year 1590, before queen Elizabeth in the Tilt-yard at Weſtminſter, with emblematical repreſentations and muſic, in which the above-mentioned Mr. Hale performed a part by ſinging the following ſong:

'My golden locks time hath to ſiluer turn'd
'(O time too ſwift, and ſwiftnes neuer ceaſing)
'My youth 'gainſt age, and age at youth hath ſpurn'd.
'But ſpurn'd in uaine; youth waineth by encreaſing,
'Beauty, ſtrength, youth, are flowers that fading beene,
'Duety, faith, loue, are rootes and euer greene.

'My helmet now ſhall make an hiue for bees,
'And louers ſongs ſhall turn to holy pſalmes;
'A man at armes muſt now ſit on his knees,
'And feed on prayers that are old ages almes;
'And tho from court to cottage I depart,
'My ſaint is ſure of mine unſpotted hart.

'And when I ſadly ſit in homely cell,
'I'll teach my ſwaines this carrol for a ſong
'Bleſt be the hearts that thinke my ſouereigne well,
'Curs'd be the ſoules that thinke to doe her wrong.
'Goddeſſe, uouchſafe this aged man his right,
'To be your beadſman now, that was your knight.'

Sir William Segar ſays of this perſon that he was 'her majeſties ſeruant, a gentleman 'in that arte excellent, and for his uoice both commendable and admirable.' Treatiſe of Honour Military and Civill, lib. III. cap. 54. And Sir Henry Wotton in his Parallel between the Earl of Eſſex and the Duke of Buckingham, ſays that a ſonnet of the earl's was upon a certain occaſion ſung before the queen by one Hales, in whoſe voice ſhe took ſome pleaſure. Reliquæ Wottonianæ, 8vo. 1685, page 165.

Of

Of the madrigal it has already been ſaid, that it was a ſpecies of vocal harmony very elegant in its ſtructure, and adapted to ſuch poetry as was fit to be ſung or uttered in the hearing of the moſt polite and well-bred perſons. Songs in this form for three, four, and more voices were the entertainment of perſons of rank and faſhion, young gentlemen and ladies, and, in a word, of the better ſort.

Other kinds of vocal harmony there were, in which the humour of the words was more regarded than the goodneſs of the metre, juſtneſs of thought, propriety of expreſſion, or any other the requiſites of good poetry. Short poems of this kind, ſuited to the humours of the vulgar, were ſet to muſic in the form of canon in the uniſon, generally in three, and ſometimes in four, five, ſix, and ſo on to many more parts. Beſides which we meet about this time with little compoſitions for three and four voices, called, for what reaſon it is not eaſy to ſay, Freemens' Songs *. The ſentiments contained in theſe poetical compoſitions were in general not very favourable to good manners, for if they were not ſatyrical, they were in general, exhortations to riot, diſſipation, or incentives to lewdneſs, to drinking, and ſmoaking tobacco, in a vein of humour adapted to a tavern or an alehouſe, or to thoſe houſes of lewd reſort, where, as we are told, in the time of queen Elizabeth the females in aid of their perſonal charms were able to join that of muſic, and thereby become, as Oſborne wittily conceives it, like a trap baited at both ends †.

* In a book intitled 'Deuteromelia: or the ſecond part of Muſic's Melodie,' printed in 1609, are many of this kind. However difficult it may now be to account for this term, it was formerly well underſtood; for Urry, in his Gloſſary to Chaucer, Voce VERILAYE, from the French Virelaie, upon the authority of Blount, interprets it a roundelay, country ballad or FREEMAN'S Song.

† In Marſton's play of the Dutch Courtezan, Franceſchina ſings to her lute; and in the comedy of the Alchemiſt, act III. ſcene iii. after Face has engaged the Spaniſh count, as he takes him to be, to make a viſit to Dol Common, he inſtructs her to trick herſelf out, and prepare to receive him, adding, 'You muſt tune your virginal.' But the inſtrument moſt in uſe with the women above ſpoken of was the Cittern, as being light and portable like the lute, to which it bore a near reſemblance. When Dapper in the Alchemiſt is blinded with a rag, and made to throw away his money, Doll perſonates the queen of Fairy, and enters with a cittern. Again, in the Volpone of the ſame author, Corvino ironically exhorts his wife Celia not to dally with his jealouſy, but at once to proſtitute herſelf to the ſuppoſed mountebank who had courted her at her window,

'Get you (ſays he) a CITTERN, Lady Vanity, and be a dealer with the virtuous man.'
Act II. Scene v.

The manners of taverns and alehouſes, and more particularly of ordinaries, which were formerly the reſort of gameſters and ſharpers of all kinds, of young ſpendthrifts, and men

Many ancient ſongs of this kind, ſet in the form of canon in the uniſon, or, as it was otherwiſe called, round or catch, where the words of one part fell in with thoſe of the other, are yet extant, ſo finely ſuited with apt melody and delightful harmony, that the beſt muſicians of later times have in vain endeavoured to equal them.

Much of the humours and manners of the people of this country at different periods, is to be collected from vulgar and favourite ſongs and ballads. Theſe were of various kinds, namely, amorous ditties, of which ſpecimens have already been given, rhyming hiſtories, and popular ſtories, ſome founded in truth, others mere fiction. Of theſe a collection is extant in the library of Magdalen college, Cambridge, made by Samuel Pepys, Eſq. ſecretary of the admiralty in the reigns of Charles and James II. but the moſt curious

men of the town, are very accurately deſcribed in the moſt ancient of our Engliſh comedies; and from a very diverting little book intitled The School of Abuſe, written by Stephen Goſſon, and printed in 1579, and again in 1587, we learn that piping, fiddling, and dancing were, as he calls them, the miſchievous exerciſes of his time, and were practiſed as well in houſes of evil fame, as at the theatres and other places of public reſort; for ſpeaking of the keepers of ſuch houſes, he ſays, 'If any part of muſick haue ſuffered ſhip-'wreck, and arriued by fortune at their fingers ends, with a ſhew of gentilitie they take 'up fayre houſes, receive luſtie laſſes at a price for boorders, who pype from mornyng to 'euening for wood and coals. * * * * * * If their houſes be ſearched, ſome inſtrument of 'muſicke is laide in ſyght to dazel the eies of euerie officer, and all that are lodged in the 'houſe by nyght, or frequente it by daie, come thither as pupils to be well ſchooled.'

After the ſuppreſſion of the public ſtews, of which there were many ſituated on the bank ſide of the river Thames in Southwark, the women who lived by proſtitution took refuge in ſmall taverns and alehouſes, in the manner above deſcribed, the keepers of which encouraged them as the means of drawing cuſtomers to their houſes. In the city their ſtations were chiefly Black and White Friars, which were both in ſome reſpects exempt juriſdictions; but their general places of reſidence were Newington, Ratcliffe, Iſlington, Hoxton, Shoreditch, St. Catherine's, Holborn, St. Giles's, Ave Maria alley, and a place in Turnmill ſtreet called Pickt, i. e. [piked] Hatch, from a famous brothel there, on the hatch or door whereof were placed ſpikes to keep out conſtables and others who came to apprehend lewd women; and other places adjacent to the ſuburbs of London. In Hilton's little book of Catches, Rounds and Canons, printed in 1652, and in Playford's Muſical Companion, 1673, pag. 55, is a round to the following words:

'He that will an alehouſe keep muſt have three things in ſtore,
'A chamber, and a feather-bed, a chimney and a ———

plainly alluding to the practice above-mentioned.

And ſo lately as about the year 1724, a ſmall pamphlet in two parts was publiſhed, intitled 'A Guide to Malt-worms,' in doggrel verſe, directing to the moſt noted alehouſes in and about London and deſcribing the humours of alehouſes in general; and to ſuch of them as had the accommodations above enumerated, the reader is referred by this enigmatical recommendation, 'Fly your kite:' from whence we may infer how lately it is that women of this occupation have been able to ſet up for themſelves.

of the kind is that lately given to the world by the Rev. Dr. Thomas Percy, intitled Reliques of ancient Engliſh Poetry, which is not more valuable for its contents, than for the eſſays contained in it on the ſubjects of the ancient Engliſh minſtrels, ancient metrical romances, the origin of the Engliſh ſtage, and the metre of Pierce Plowman's Viſion.

To this latter collection the inquiſitive reader is referred for the hiſtory of this ſpecies of poetry during a period of near three hundred years. All that is neceſſary to remark in this place is, that, excepting ancient ſongs and catches, ſome of which will hereafter be inſerted, the ballads above-mentioned, with many others of the like kind, were the entertainment of the common people: they were till the beginning of this century, and for about ten years after, printed on the old black letter type; and were originally vended by perſons who were capable of ſinging them to ſome well known tune, who, in London at leaſt, did not wander about the ſtreets for that purpoſe, but ſold them in ſtalls.

Who was the author of the collection intitled Robinhood's Garland no one has yet pretended to gueſs. As ſome of the ſongs have in them more of the ſpirit of poetry than others, it is probable it is the work of various hands; that it has from time to time been varied and adapted to the phraſe of the times is certain.

The legend of Robinhood is of great antiquity, for in the Viſion of Pierce Plowman, written by Robert Langland or Longland, a ſecular prieſt, and a fellow of Oriel college, and who flouriſhed in the reign of Edward III. is this paſſage:

I cannot perfitly my Pater noſter, as the prieſt it ſingeth;
I can rimes of Robenhod and Randal of Cheſter,
But of our Lorde or our Lady I lerne nothyng at all.

yet Ames takes no notice of any early impreſſion of his ſongs. He mentions one only, intitled 'King Edward, Robinhood, and Little John,' printed by Caxton, or at leaſt in his houſe, about the year 1500; the laſt edition of his Garland of any worth is that of 1719.

The hiſtory of this popular hero is but little known, and all the ſcattered fragments concerning him, could they be brought together, would fall far ſhort of ſatisfying ſuch an enquirer as none but real and well-authenticated facts will content. We muſt take his ſtory as we find it. Stow in his Annals gives the following account of him.

'In

'In this time (about the year 1190, in the reign of Richard I.) 'were many robbers and outlawes, among which Robin Hood and 'little John, renowned theeves, continued in woods, deſpoyling and 'robbing the goods of the rich. They killed none but ſuch as 'would invade them; or by reſiſtance for their own defence.

'The ſaide Robert entertained an hundred tall men and good ar-'chers, with ſuch ſpoiles and thefts as he got, upon whom four 'hundred (were they ever ſo ſtrong) durſt not give the onſet. He 'ſuffered no woman to be oppreſſed, uiolated, or otherwiſe moleſted: 'poore mens goods he ſpared, abundantlie relieuing them with that 'which by theft he gat from abbies, and the houſes of rich earles: 'whom Maior (the hiſtorian) blameth for his rapine and theft; but 'of all theeues he affirmeth him to be the prince and the moſt gentle 'theefe.' Annals, pag. 159.

Biſhop Latimer, in his Sermons, tells the following ſtory relating to him.

'I came once myſelfe to a place, riding on a journey homeward 'from London, and I ſent word ouer night into the town that I 'would preach there in the morning, becauſe it was holyday, and 'me thought it was an holidayes worke; the church ſtoode in my 'way, and I took my horſe and my company and went thither (I 'thought I ſhould have found a great companye in the church) and 'when I came there the church doore was faſt locked, I taryed there 'halfe an houre and more, and at laſt the key was found, and one 'of the pariſh comes to me and ſayes Syr, this is a buſie day with us. 'We cannot heare you, it is Robinhoodes daye. The pariſh are 'gone abroad to gather for Robinhoode, I pray you let them not. 'I was fayne there to geue place to Robinhoode: I thought my Ro-'chet would have been regarded though I were not: but it would 'not ſerue, it was faine to geue place to Robinhoodes men.' Ser-mon VI. before king Edward VI. fol. 74. b.

Sir Edward Coke, in his third Inſtitute, pag. 197, ſpeaks of Ro-binhood, and ſays that men of his lawleſs profeſſion were from him called Roberdſmen: he ſays that this notable thief gave not only a name to theſe kind of men, but that there is a bay in the river of in Yorkſhire, called Robinhood's bay. He farther adds, that the ſtatute of Wincheſter, 13 Edward I. and another ſta-

tute of 5 Edward III. were made for the puniſhment of Roberdſmen and other felons.

Drayton in his Polyolbion, ſong 26, thus characterizes him:

'From wealthy abbots cheſts, and churches abundant ſtore,
'What oftentimes he took, he ſhar'd amongſt the poore.
'No lordly Biſhop came in luſty Robin's way,
'To him before he went, but for his paſs muſt pay.
'The widow in diſtreſs he gratiouſly reliev'd,
'And remedied the wrongs of many a virgin griev'd.'

Hearne in his Gloſſary to Peter Langtoft, voce **trolw**, inſerts a manuſcript note out of Wood, containing a paſſage cited from John Major, the Scottiſh hiſtorian, to this purpoſe, that Robinhood was indeed an arch-robber, but the gentelleſt thief that ever was; and ſays he might have added, from the Harleian MS. of John Fordun's Scottiſh Chronicle, that he was, though a notorious robber, a man of great devotion and charity.

He is frequently called Robert earl of Huntington; and there is extant a dramatic hiſtory of his death that gives him this title. There is alſo extant a pedigree of his family, which ſhews that he had at leaſt ſome pretenſions to the earldom. Nevertheleſs the moſt ancient poems on him make no mention of this title; and in a very old legend in verſe, preſerved in the archives of the public library of Cambridge, he is expreſsly aſſerted to have been ſimply a yeoman *.

Dr. Stukeley, in his Palæographia Britannica, No. 11, 1746, has given an account of the deſcent of this famous perſon to this purpoſe, viz. that his true name was Robert Fitz-Ooth, but that agreeable to the practice in the north of England, the two laſt letters of his name were contracted into d, whence he was called Hood; that he was a man of rank, being grandſon of Ralph Fitz-Ooth, a Norman earl of Kyme, whoſe name appears in the roll of Battell-Abbey, and who came into England with William Rufus.—That Robin Hood's maternal grandfather was Gilbert de Gient, earl of Lincoln; his grand mother was the Lady Roiſia de Vere, ſiſter to the earl of Oxford, and counteſs of Eſſex, from whom the town of Royſton where ſhe was buried, takes its name. Robin Hood's father William was, in thoſe times of feudal dependence, a ward of Robert earl of Oxford, who by the king's order gave to him in marriage the third daughter of lady Roiſia.

* Vide Reliques of Ancient Engliſh Poetry, vol. I. pag. 81.

Robin-

Robinhood had for his coat-armour Gules, two bends engrailed, Or. The tragedy above-mentioned makes him to die by poiſon, but the vulgar tradition is, that being compelled to apply to a nun for aſſiſtance in a diſorder that required bleeding, ſhe performed the operation ſo that he died under it.

At Kirklees in Yorkſhire, now the ſeat of the Armitage family, but which was formerly a Benedictine nunnery, and probably the very place where he received his death's wound, is a grave-ſtone near the park, under which as it is ſaid, Robinhood lies buried. There is an inſcription on it, now not legible; but Mr. Ralph Thoreſby, in his Ducatus Leodienſis from the papers of Dr. Gale, dean of York, gives the following as his epitaph.

Hear, underneath dis lairt ſtean,
Laiz Robert, Earl of Huntingtun,
Nea areir ver az hie ſa geude:
An piple kauld im Robin Heud.
Sic utlawz as hi, an iz men,
Wil England never ſigh agen.
Obiit 24 Kal. Dekembriz, 1247.

Dr. Percy doubts the genuineneſs of this epitaph, and with good reaſon, for the affected quaintneſs of the ſpelling, and the even pace of the metre, are certainly ground for ſuſpicion.

The ſame author has given, from a manuſcript of his own, a ballad of Robinhood and Guy of Giſborne, which was never before printed, and, as he ſays, carries the marks of much greater antiquity than any of the common popular ſongs on the ſubject.

The ſongs above-mentioned, although many of them are totally devoid of hiſtorical truth, being in ſhort metrical legends, were yet intereſting enough to engage the attention of the people, for either the ſubject was of ſome dignity, or the cataſtrophe affecting, or the poetry was level to the common apprehenſion; in ſhort, they fell in with the popular humour; and in this way only can we account for their tranſmiſſion through a ſucceſſion of ages, and their exiſtence at the preſent time. Too contemptuouſly therefore does the author of the Art of Engliſh Poeſy ſpeak of our ancient ſongs and ballads, when, comparing them to thoſe grave and ſtately metres which he takes occaſion to commend, he calls them 'ſmall and popular muſickes, ſong by theſe *Cantabanqui* upon benches and barrel's heads, 'where they haue none other audience then boys or countrey fellowes.

'lowes that paſſe by them in the ſtreete, or elſe by blind harpers, or 'ſuch like tauerne minſtrels that giue a fit of mirth for a groat, and 'their matters being for the moſt part ſtories of old time, as the tale 'of Sir *Topas*, the reportes of *Beuis* of *Southampton*, *Guy* of *War-wicke*, *Adam Bel*, and *Clymme* of the *Clough*, and ſuch other old 'romances or hiſtoricall rimes, made purpoſely for recreation of the 'common people at Chriſtmaſſe diners and brideales, and in tauernes 'and alehouſes, and ſuch other places of baſe reſort; alſo they be 'uſed in carols and rounds, and ſuch light or laſciuious poemes, 'which are commonly more commodiouſly uttered by theſe buffons 'or uices in playes then by any other perſon.'

CHAP. X.

SUCH was the general ſtate of muſic in England at the cloſe of the ſixteenth century; as to our poetry, it had been gradually refining from the time of Chaucer, and was arrived to great perfection, when it received ſome little check from the attempts of a few fantaſtic writers to improve it by certain rules, teaching men to become poets, or makers, as they affected to call them, rules that left ſcarce any room for the exerciſe of thoſe faculties with which it is, though perhaps a little hyperbolically, ſaid a poet is born; much of this affected cant about poets and makers is obſervable in the writings of Roger Aſcham, the preceptor to the children of Henry VIII. ſomewhat of it in Sir Philip Sidney's elegant little tract 'The Defence of Poeſie,' and in the Diſcoveries, as they are called, of Ben Jonſon, and more in a work intitled 'The Arte of Engliſh Poetry contriued into three 'bookes, the firſt of poets and poeſie, the ſecond of proportion, the 'third of ornament.' London, quarto, 1589 *.

* Three years before this, was publiſhed a Diſcourſe of Engliſh Poetry, a ſmall tract in quarto, written by William Webbe; this is a very curious book, and contains in it a propoſal for the reformation of Engliſh poetry, by eſtabliſhing a proſodia of verſification in imitation of the Greeks and Latins. Sir Philip Sidney, Sir Edward Dyer, Spenſer, and ſome others laboured to ſubject our poetry to ſome ſuch rules as are here preſcribed, but without effect. The author gives a general account of the Engliſh poets from Gower down to his own time, and ſpeaks in terms of very high commendation of Anthony Munday, an earneſt traveller in this art, in whoſe name he ſays he had ſeen very excellent works, eſpecially

The author of this book, though ſome have aſcribed it to Sir Philip Sidney, is in general believed to be one Webſter Puttenham, a gentleman penſioner of queen Elizabeth, a man not altogether deſtitute of learning, but whoſe notions of the perfection of poetry are ſuch, as no degree of learning can juſtify. What the author has ſaid in his firſt book of poets and poeſy is common enough, and ſcarcely worthy of remark; but his ſecond book, intitled of Proportion poetical, is founded upon ſuch principles, and contains ſuch rules for writing poetry as could never have entered into the head of a man who had any taſte or reliſh of that art which he profeſſes to teach. His arguments in favour of proportion poetical are theſe: 'It is ſaid by mathematicians that all things ſtand by proportion, 'and by the doctors of our theology that God made the world by 'number, meaſure, and weight.' As to poetical proportion, he ſays, 'it holdeth of the muſical, becauſe poeſie is a ſkill to ſpeak and 'write harmonically; and uerſes or rhyme be a kind of muſical ut-'terance by reaſon of a certain congruitie in ſounds pleaſing to the 'ear, though not perchance ſo exquiſitely as the harmonical con-'cents of artificial muſicke, conſiſting in ſtrained tunes, as is the 'vocal muſicke, or that of melodious inſtruments, as lutes, harps, re-'gals, records, and ſuch like.' And, adds he, 'this our proportion 'poetical reſteth in fiue points, ſtaffe, meaſure, concord, ſituation 'and figure.'

All theſe are treated of in their order: as to ſtaffe or ſtanza, he exhibits it in various forms, viz. as conſiſting of few or many verſes, for the framing whereof the rules given by him are ſo mechanical, that they leave very little room for the exerciſe of fancy or invention.

pecially upon nymphs and ſhepherds, well worthy to be viewed and to be eſteemed as very rare poetry. He celebrates alſo Dr. Phaer and Dr. Twine, the tranſlators of Virgil, and Arthur Golding for his labour in Ovid's Metamorphoſes, and Dr. Gabriel Harvey, the brother of the phyſician, an admired Latin poet. He ſpeaks of certain compoſitions after the manner of the acroſtic, by W. Hunnis, and ſays that the earl of Surrey tranſlated ſome part of Virgil into Engliſh hexameters. A fuller account of this curious book is given in the Britiſh Librarian of Mr. Oldys, No. 11.

About the ſame time, viz. in 1584, was printed at Edinburgh in quarto, 'The Eſſayes 'of a prentiſe in the divine art of Poeſie.' This prentiſe was James the Sixth of Scotland, and of England the firſt. The book contains Sonnets, the Uranie of Du Bartas tranſlated into Engliſh verſe, a poem entitled Phœnix, a verſion of Pſalm CIV. and 'Ane ſchort 'Treatiſe conteining ſome reulis and cautelis to be obſeruit and eſchewit in Scottis 'poeſie.'

As

As to proportion in figure, it is a thing ſo little heeded in poetry, or rather indeed ſo little underſtood, that we are neceſſitated to adopt the explanation of it by the author, and make uſe of his own words:

'Your laſt proportion is that of figure, ſo called for that it yelds 'an ocular repreſentation, your meeters being by good ſymmetrie 'reduced into certaine geometrical figures, whereby the maker is re-'ſtrained to keepe him within his bounds, and ſheweth not onely more 'art, but ſerueth alſo much better for briefneſs and ſubtiltie of de-'uice, and for the ſame reſpect are alſo fitteſt for the pretie amour-'ets in court to entertaine their ſeruants and the time withall, their 'delicate wits requiring ſome commendable exerciſe to keepe them 'from idleneſſe. I find not of this proportion uſed by any of the 'Greeke or Latine poets, or in any vulgar writer, ſauing of that one 'forme which they cal Anacreons egge. But being in Italie con-'uerſant with a certaine gentleman who had long trauelled the orien-'tal parts of the world, and ſeen the courts of the great princes of 'China and Tartarie, I being uery inquiſitiue to knowe of the ſub-'tilties of thoſe countreys, and eſpecially in matter of learning, and 'of their vulgar poeſie; he told me that they are in all their inuen-'tions moſt wittie, and haue the uſe of poeſie or riming, but do not 'delight ſo much as we do in long tedious deſcriptions, and there-'fore when they will utter any pretie conceit, they reduce it into 'metricall feet, and put it in form of a lozange or ſquare, or ſuch 'other figure, and ſo engrauen in gold, ſiluer, or iuorie, and ſome-'times with letters of ametiſt, rubie, emeralde, or topas, curiouſely 'cemented and peeced together, they ſend them in chaines, brace-'lets, collars, and girdles to their miſtreſſes to weare for a remem-'brance; ſome fewe meaſures compoſed in this ſort this gentleman 'gaue me, which I tranſlated word for word, and as near as I could, 'following both the phraſe and the figure, which is ſomewhat hard 'to performe becauſe of the reſtraint of the figure, from which ye 'may not digreſſe. At the beginning they wil ſeeme nothing plea-'ſant to an Engliſh eare, but time and uſage will make them ac-'ceptable inough, as it doth in all other newe guiſes, be it for 'wearing of apparell or otherwiſe.'

The geometrical figures recommended by him are the lozenge, called Rombus, the fuzee or ſpindle called Romboides, the triangle or tricquet, the ſquare or quadrangle, the pillaſter or cylinder, the

ſpire

ſpire or taper called Piramis, the rondel or ſphere, the egge or figure ouall, the tricquet reuerſed, the tricquet diſplayed, the lozange reuerſed, the egg diſplayed, the lozange rabbated.

It is highly probable that the practice of compoſing verſes reſembling the form of eggs, altars, wings, and many other ſuch quaint devices, now deſervedly the ſubject of ridicule, had its foundation in the precepts contained in this book. The great proficients in this ſpecies of falſe wit were Withers, Quarles, Craſhaw, Herbert, and ſome others, but they had but few followers; and notwithſtanding the pains which Puttenham has taken to recommend it, the proportion of figure, as he terms it, has been little regarded.

The ſtate of Engliſh poetry at this period is in general very well known to all that are converſant in Engliſh literature, but it may be thought neceſſary to be ſomewhat particular with reſpect to that ſpecies of it which is to be more immediately connected with muſic, and to give an account of a number of writers little known to the world, the authors of madrigals, ſonnets, and other compoſitions for muſic, many whereof will be found to have great merit.

Puttenham has enumerated ſome of the moſt celebrated poets of his own time and of the age preceding, as namely, the earl of Surrey, Sir Thomas Wyat, Lord Vaux, Maiſter Chaloner, Maiſter Edward Dyer, N. Breton, George Gaſcoigne, Sir Philip Sidney, Sir Walter Raleigh, and others; but there are many writers of this claſs whoſe names ſcarce ever occur but in collections of ſongs and ſhort lyric poems, at this time very little known. One of the firſt of this kind extant is the 'Paradyſe of daynty Deuiſes,' printed in 1577, the greater part by Richard Edwards before mentioned *, others by

* Of Edwards as a muſician mention has already been made, ſee vol. II. page 531, but beſides his excellency in the faculty of muſic, it ſeems that he poſſeſſed a conſiderable talent in poetry. Wood ſays he was a member of Lincoln's Inn, and gives a farther account of him in the Athen. Oxon. vol. I. col. 151, to this purpoſe, viz. that he was the author of two comedies, Damon and Pythias, and Palemon and Arcite, often acted at court before queen Elizabeth, and in the univerſity of Oxford, in the hall, for he was of Chriſt-church college.—That the queen was ſo delighted with the latter of theſe, that ſhe ſent for Edwards, and, after commending ſundry paſſages in it, gave him many thanks, and a promiſe of a reward. This promiſe it ſeems ſhe made good by appointing him firſt a gentleman of her chapel, and afterwards, upon the deceaſe of Richard Bowyer, in 1561, maſter of the children. As a farther teſtimony of her favour, ſhe formed the children of the royal chapel into a company of players, and granted to Edwards licence to ſuperintend them. It is remarkable that the firſt regular eſtabliſhment of a company of players was that of the children of Paul's in 1378; their theatre was the ſinging-ſchool in or near the cathedral.

Lord Vaux, Edward Vere Earl of Oxford, William Hunnys, Thomas Churchyard, Lodowic Lloyd, Jaſper Heywood, and others.

The firſt of theſe collections is in the title-page ſaid to contain 'ſundry pithy preceptes, learned counſels, and excellent inuentions, 'right pleaſant and profitable for all eſtates;' beſides theſe there are divers ſongs, many of which have been ſet to muſic, and certain verſes of Edwards's in commendation of muſic, beginning 'Where griping 'grief the hart would wound,' alluded to in Shakeſpeare's Romeo and Juliet, act IV. ſcene vi.

Another collection of the ſame kind was printed in the year 1614. with the title of England's Helicon, or the Muſes Harmony, a collection of ſongs. The names of the authors are as follows: Sir Phil. Sidney, Edmund Spenſer, Michael Drayton, Edmund Bolton, Robert Greene, Thomas Lodge, Nich. Breton, Shepheard Tonie, George Peele, Howard Earl of Surrey, Thomas Watſon *, John Wooton, W. Shakeſpeare, Bar. Yong †, Richard Barnefield, Earle

cathedral. The next was that of the pariſh-clerks of London at Skinner's-well; the next that of the children of the royal chapel above-mentioned; a few years after which another was eſtabliſhed under the denomination of the children of the revels. Theſe two companies of children laſt mentioned became very famous; all Lilly's plays, and many of Shakeſpeare's and Jonſon's, were firſt acted by them; they were looked on with a jealous eye by the actors at the theatres; and Shakeſpeare alludes to the injudicious approbation of their performance in the following ſpeeches of Roſencrantz and Hamlet:

'——There is an aiery of little children, little eyaſes [neſtlings of an eagle or hawk] 'that cry out on the top of queſtion, and are moſt tyrannically clapp'd for't: theſe are now 'the faſhion; and ſo berattle the common ſtages (ſo they call them) that many wearing 'rapiers are afraid of gooſe-quills, and dare ſcarce come thither. HAM. What are they 'children? Who maintains them? How are they eſcoted? [paid] Will they purſue quality no longer than they can ſing?' &c. HAMLET, act II. ſcene vi.

Among the children of queen Elizabeth's chapel was one named Sal. Pavey, who was it ſeems an excellent actor in the character of an old man. He died under the age of thirteen, and is celebrated by Ben Jonſon in an epitaph printed with his epigrams.

Biſhop Tanner, in his Bibliotheca, has an article for Edwards, in which are mentioned ſome poems of his not printed in the Paradyſe of daynty deuiſes. He appears by the cheque book to have died on the laſt day of October, 1566.

WILLIAM HUNNIS, another of the authors above-mentioned, and who alſo wrote many of the poems printed in the Paradyſe of daynty deuiſes, and alſo tranſlated ſome of David's Pſalms into Engliſh metre, was likewiſe a muſician and a gentleman of the chapel; his name occurs as ſuch both in the liſt of Edward the Sixth's chapel eſtabliſhment, and in that of queen Mary. He ſucceeded Edwards as maſter of the children, being appointed to that office on the fifteenth day of November 1566, and died the ſixth of June, 1597.

* Mentioned before as the publiſher of the firſt Sett of Italian Madrigals Engliſhed. From the circumſtance of his having wrote poems printed in this collection, it is probable that he was the tranſlator of the madrigals publiſhed by him.

† The tranſlator of the Diana of George de Montemayor into Engliſh. Moſt of his poems in the England's Helicon are taken from this tranſlation.

of

of Oxenford, Sir Edward Dyer, N. Yong *, M. N. Howell, Chriſtopher Marlow, William Browne †, Chriſt. Brooke.

The other collection, namely England's Helicon, is altogether in that vein of Poetry which Sir Philip Sidney introduced amongſt us, and is celebrated for its paſtoral ſimplicity. In it are in truth many very fine compoſitions, moſt of which are ſet to muſic by the ableſt maſters of the time, and chiefly in the form of madrigals.

Moſt of the perſons above named were, in compariſon of our Engliſh claſſics, obſcure writers; they are nevertheleſs recorded, with many curious particulars relating to them, by Winſtanley, Langbaine, Phillips, and Wood, and their merits are ſuch as entitle them to the regard of ſuch as wiſh to form a true judgment of Engliſh literature ‡.

* Nicholas Yong, before-mentioned as the publiſher of the Muſica Tranſalpina in two books.

† Author of Britannia's Paſtorals. The reſt may be met with in the Athenæ and Faſti Oxonienſes.

‡ He that ſhould form his opinion of ancient Engliſh manners by thoſe pleaſing deſcriptions of roral innocence with which this book abounds, or that ſhould imagine the ſwains were then as conſtant, and the nymphs as chaſte as they are repreſented, would groſsly err in his judgment: nothing can be more delightful to the imagination than the delineation of rural objects, heightened by that colouring which is given to them by the approach of ſummer; for this reaſon the poets have been uniformly induſtrious in ſelecting from the nniverſal landſcape of nature and the practice of thoſe, who living remote from cities and places of great reſort, are ſuppoſed to have retained their native innocence and ſimplicity of manners, all thoſe particulars that tend to diſtinguiſh the month of May. How the feſtivities of this merry month, as it is called, were celebrated in the golden days of queen Elizabeth, we are told in a curious and very ſcarce book, intitled the Anatomie of Abuſes, written by Philip Stubbs, Gent. and publiſhed in 1595, wherein is the following deſcription of the ceremony of a Maying.

'Againſt Maie day, Whitſunday, or ſome other time of the yeare, euery pariſh, towne, 'and village aſſemble themſelues together, both men, women, and children, olde and 'young, euen all indifferently; and either going altogether, or diuiding themſelves into 'companies, they goe ſome to the woods and groues, ſome to the hils and mountaines; 'ſome to one place, ſome to another, where they ſpende all the night in pleaſant paſtimes, 'and in the morning they returne, bringing with them birch-boughes and branches of 'trees to deck their aſſemblies withall. And no maruell, for there is a great lord preſent 'amongſt them, as ſuperintendent and lord ouer their paſtimes and ſportes, namely, Sathan prince of Hell: but their chiefeſt iewel they bring from theoce is the Maie-pole, 'which they bring home with great veneration, as thus: they haue twentie or fourtie 'yoake of oxen, euery oxe hauing a ſweet noſegaie of flnwers tyed on the tip of his 'hornes, and theſe oxen drawe home this maie-pole (this ſtinking idoll rather) which is 'couered all ouer with flowers and hearbes bound round about with ſtrings, from the top 'to the bottome, and ſnmetimes painted with uariable colours, with two or three hundred men, women, and children following it with great deuotion. And thus being 'reared up with handkerchiefes and flagges ſtreaming on the top, they ſtrawe the ground 'round about, bind green boughes about it, ſet by ſummer haules, bowers and arbours

To this claſs of poets ſucceeded another, who deviating from their predeceſſors, introduced into their compoſitions, allegory and all the ſubtleties of metaphyſics, and even ſchool theology; theſe were Sir John Davies, Phineas Fletcher, author of the Purple Iſland, Dr. Donne, and a few others; this ſtyle of writing furniſhed very little employment for the muſical compoſers of this time: as it was affected and obſcure, it was ſhort-lived, and gave way to that natural, elegant, and eaſy vein of poetry, which Spenſer, Daniel, Carew, and Waller introduced and practiſed, and which lent to muſic as many graces as it borrowed from it *.

' hard by it. And then fal they to banquet and feaſt, to leape and daunce about it as the ' heathen people did at the dedication of their idolles, whereof this is a perfect patterne, or ' rather the thing itſelfe. I haue heard it crediblie reported, and that viua voce, by men ' of great grauity, credite, and reputation, that of fourtie, threeſcore, or a hundred maides ' going to the wood ouernight, there haue ſcarcely the third part of them returned home ' againe undefiled.'

The ſame author ſpeaking of the daily exerciſes of the women in England, gives the following account:

' Some of them lie in bed (I will not ſay with whome) till nine or ten of the cloeke ' euery morning, then being rowzed forth of their dennes, they are two or three houres ' in putting on of their robes, which done, they goe to dinner, where no delicates eyther ' of wines or meates are wanting. Then their bodies being ſatisfied, and their heades ' prettily mizzled with wine, they walk abroad for a time, or els conferre with their famil- ' liars (as women you known are talkatiue ynough, and can chat like pies) all the world ' knoweth it. Thus ſome ſpend the day till ſupper time, and then the night as before. ' Otherſome ſpend the greateſt part of the day in ſitting at the dore to ſhew their braueries, ' to make known their beauties, to beholde the paſſengers by, to uiew the coaſt, to ſee fa- ſhions, and to aequaint themſelves with the braueſt fellowes, for if not for theſe cauſes, ' I ſee no other cauſes why they ſhould ſit at their doores, from morning to noone (as many ' do) from noon to night, thus vainly ſpending their golden dayes in filthy idleneſſe and ſin. ' Againe, otherſome being weary of that exerciſe, take occaſion (about urgent affaires you ' muſt ſuppoſe) to walke into the towne, and leaſt any thing might be gathered but that they ' go about ſerious matters indeed, they take their baſkets in their hands, or under their armes, ' under which pretenee pretie conceits are practized, and yet may no man ſay blacke is ' their eye. But if all other waies faile them, yet haue they one which be ſure will ' ſpeed. * * * * In the fieldes and ſuburbes of the cities they haue gardens, either paled ' or walled round about very high, with their harbers and bowers fit for their purpoſe. ' And leaſt they might be eſpied in theſe open places, they haue their banquetting houſes, ' with galleries, turrets, and what not els therein ſumptuouſly erected, wherein they may. ' (and doubtleſſe do) many of them play the filthy perſons. And for that their gardens ' are locked, ſome of them haue three or foure keyes a peece, whereof one they keep for ' themſelues, the other their paramours haue to goe in before them, leaſt happely they ' might be perceiued, for then were all the ſport daſht. Then to theſe gardens they re- ' paire when they liſt, with a baſket and a boy, where they, meeting their ſweet harts, re- ' ceiue their wiſhed deſires. Theſe gardens are excellent places, and for the purpoſe, for ' if they can ſpeake with their dearlings no where els, yet there they may be ſure to meet ' them, and to receiue the guerdon of their paines.'

* In this view of poetry the ſonnets of Shakeſpeare and the Amoretti of Spenſer, ſurpaſs every thing of the kind in the Engliſh langnage; and it is to be wondered at that till about the

To the catalogue of Engliſh muſicians herein before given, and continued down to the year 1600, the following additions may be made, of perſons leſs noted for the number and variety of their publications, though perhaps not leſs excellent in their faculty, viz.

Richard Allison, a private teacher of muſic in London, flouriſhed in the reign of queen Elizabeth, and dwelt in Duke's Place near Aldgate. He was one of the ten authors that compoſed parts to the common Pſalm tunes printed by Thomas Eſte in 1594, octavo. He alſo publiſhed the Pſalms with this title 'The Pſalmes of 'Dauid in meter, the plaine ſong beeing the common tunne to be 'ſung and plaid upon the Lute, Orpharyon, Citterne, or Baſe Viol, 'ſeuerally or altogether, the ſinging part to be either tenor or treble 'to the inſtrument, according to the nature of the uoyce, or for foure 'voyces, with tenne ſhort tunnes in the end, to which for the moſt 'part all the Pſalmes may be uſually ſung, for the uſe of ſuch as 'are of mean ſkill, and whoſe leyſure leaſt ſerueth to practiſe.' Fol. London, 1599.

Hugh Aston, an organiſt in the time of Henry VIII. compoſed a Te Deum for five voices, now in the muſic-ſchool, Oxon.

Thomas Ashwell, a cathedral muſician, lived in the reigns of Henry VIII. Edward VI. and queen Mary; ſome of his compoſitions are in the muſic-ſchool, Oxon.

Edward Blancks, one of the compoſers of the Pſalms in four parts, printed by Eſte, and mentioned above.

Avery Burton, a cathedral muſician in the reign of Henry VIII. an anthem of his in five parts is in the muſic-ſchool, Oxon.

Richard Carleton, bachelor of muſic, and in prieſt's orders, was the author of Madrigals to five voices, printed in 1601. He was one of the compoſers of the Triumphs of Oriana.

Benjamin Cosyn, a famous compoſer of leſſons for the harpſichord, and probably an excellent performer on that inſtrument, flouriſhed about this time. There are many of his leſſons extant that ſeem in no reſpect inferior to thoſe of Bull. The name William Cosin occurs in the Aſhmolean manuſcript liſt of muſicians of Anthony Wood, and he is therein ſaid to have been organiſt of the Char-

the year 1738, neither the one nor the other of them were ever ſet to muſic. A part of the Amoretti was then ſet, and publiſhed by Dr. Maurice Greene for a ſingle voice, but the work did him little honour.

ter-houſe

ter-houſe before the wars. It is probable that theſe perſons were the ſons of JOHN COSYN, who in 1585 publiſhed the Pſalms in muſic of five and ſix parts.

HUGH DAVIS, bachelor of muſic, of New college, and afterwards organiſt of Hereford cathedral, is celebrated for his ſkill in church muſic. He died in 1644.

JOHN FARRANT, organiſt of Salisbury, another JOHN FARRANT, organiſt of Chriſt's hoſpital within Newgate, London; and DANIEL FARRANT, ſuppoſed to be the ſon of Richard Farrant before mentioned; all flouriſhed about the year 1600; the latter is ſaid to have been one of the firſt of thoſe muſicians who ſet leſſons lyra-way, as it is called, to the viol, in imitation of the old Engliſh lute and bandore.

JOHN FLOYD, of Welch extraction, bachelor of muſic, and a gentleman of the chapel, temp. Hen. VIII. He made a pilgrimage to Jeruſalem, returned and died in the king's chapel, and was buried in the Savoy church with this inſcription: Johannes Floyd virtutis et religionis cultor. Obiit 3 Apr. 1523.

JOHN GILBERT, a bachelor of muſic of Oxon, 1510. JOHN GOODMAN, a noted compoſer, 1505. MATTHEW GOODWIN, 1585. WALTER HILTON, a Carthuſian monk, and eminently ſkilled in muſic. He lived temp. Hen. VI. and wrote De Muſica Eccleſiaſtica, lib. I. TOBIAS HUME, a ſoldier by profeſſion, but an excellent performer on the Viol da Gamba; he publiſhed in 1607, and dedicated to queen Anne, the conſort of James I, a collection of ſongs intitled 'Captaine Hume's Poeticall Muſicke, principally made for two baſſe violls, yet ſo contriued that it may be plaied 8 ſeuerall waies upon ſundry inſtruments with much facilitie.' MATTHEW JEFFRIES, a vicar choral of the cathedral of Wells, and bachelor of muſic of Oxon. 1593. JOHN KEEPER of Hart hall: he publiſhed ſelect Pſalms in four parts, 1574. HENRY NOEL, a gentleman penſioner of queen Elizabeth, and much favoured by her, for his ſkill in muſic. FRANCIS PILKINGTON of Trinity college, Oxon. bachelor of muſic in 1595. HENRY PORTER of Chriſt-church college, Oxon. bachelor of muſic in 1600. RICHARD READ, bachelor of muſic in 1592, a compoſer of ſervices. JOHN SILVESTER, bachelor of muſic in 1521, an eminent muſician. ROBERT STEVENSON, created doctor in muſic, 1596. HENRY STONING, a noted muſician, temp. Eliz.

A

GENERAL HISTORY

OF THE

SCIENCE and PRACTICE

OF

MUSIC.

BOOK IV. CHAP. I.

FROM the foregoing deduction of the hiſtory of muſic a judgment may be formed, as well of the practice and the uſes to which it was at different periods applied, as of the improvements from time to time made in the ſcience. In particular it may be obſerved, that in all ages, and in almoſt all countries, it made a part of religious worſhip. Among the Heathens and Jews muſic was employed in ſacrifices; and theſe authorities in the opinion of the primitive fathers were deemed ſufficient to juſtify the introduction of it into the ritual of the Chriſtian church. From the middle of the fourth century to this time, muſic has therefore in ſome way or other made a part in the public worſhip of every church which acknowledges Chriſt for its head.

As to ſecular muſic, it may be remarked to have conſiſted either in that kind of it which is ſuited to triumphs, to ſhews and public ſpectacles, rejoicings and feſtivities, or in that leſs vociferous kind, intended either for ſolitary practice or convivial recreation. In both of theſe the muſic was in general an auxiliar to poetry, or at leaſt was made uſe of to enforce ſome ſentiment, to awaken devotion, or inſpire love. The principles of harmony were by this time ſufficiently explored, and ſomething like what we now call Air was diſcoverable in the melody of thoſe times; the ſubſequent improvements in muſic reſpect-

reſpected chiefly, ſtyle, expreſſion, and the power of exciting different paſſions by an artful combination and ſucceſſion of correſponding ſounds, and rendered it fit for a more intimate union and connection with poetry than had been known before; of which connection it is now time to ſpeak.

It has already been ſhewn that the modern lyric poetry had its riſe among the Provençals; and thoſe who have undertaken to give the hiſtory of the theatre, ſeem more diſpoſed to derive the origin of the principal theatrical entertainments now in uſe, from the ſame ſource, than from the more perfect models of ancient Greece and Rome. But here a diſtinction is to be made between tragedy and comedy on the one hand, and on the other thoſe inferior ſpecies of dramatic poeſy, namely, moralities, myſteries, mummeries, maſques, ſerenatas, and above all the muſical tragedy, or, as it has long been called, the Opera. The former of theſe have an undoubted claim to high antiquity, the latter it is conjectured had their riſe in thoſe times of ignorance and barbariſm on which we look back with no other view than to eſtimate the degree of literary improvement in the courſe of a few centuries, and are in general of ſuch a kind as ſcarce to merit a critical attention; the opera however will perhaps be thought ſo intimately connected with the ſubject of this work, as to require a very particular conſideration.

The Italian writers have taken great pains to aſcertain the origin of the muſical drama or opera. Riccoboni in his 'Reflexions hiſ-'toriques & critiques ſur les differens Théatres de l'Europe,' has collected their ſeveral opinions on the ſubject, and dates the public exhibition of operas from the year 1637, when, as he relates, the opera of Andromache was performed at the theatre of St. Caſſan at Venice. This author ſeems to have made but a very indifferent uſe of the materials in his poſſeſſion, and his account of the matter is very looſe and unſatisfactory: it is to be obſerved that there is a diverſity of opinions touching the origin of the muſical drama, and he has adopted that which gives it the loweſt degree of antiquity, the others carry it many years backwarder; theſe opinions ſhall ſeverally be ſtated, and ſubmitted to the reader's choice *.

* Mr. Dryden, in the preface to his Albion and Albanius, confeſſes that he was not able by any ſearch, to get any light either of the time when the opera began, or of the firſt author; but he profeſſes, upon probable reaſons to believe that 'ſome Italians, having 'curiouſly

Firſt, it is ſaid that the opera was invented by Johannes Sulpitius, ſurnamed Verulanus, a native of Veroli, a town in the Campania di Roma, and who flouriſhed towards the end of the fifteenth century; this is aſſerted by Bayle in the article SULPITIUS and his authority for it is, Father Meneſtrier, who in his treatiſe 'Des Repreſentations en 'Muſique,' pag. 155, 156, has the following paſſage: 'Thoſe re-'mains of dramatic muſic which had been preſerved in the church, 'ſerved to reſtore it two hundred years ago; and Rome, (which had in 'a manner loſt it, in order to beſtow upon the recitation and declama-'tion of actors, what the Grecians beſtowed upon ſinging and harmony) 'brought it upon the ſtage towards the year 1480, as I learned from 'Sulpitius, in the epiſtle dedicatory prefixed to his notes upon Vitru-'vius *, which he preſented to Cardinal Riari, great chamberlain of 'the church, and nephew of pope Sixtus IV. Sulpitius, praiſing the 'magnificence of the Cardinal, who had built many ſtately palaces in 'the neighbourhood of Rome, begs of him that he would erect public 'theatres for muſical repreſentations, of which Sulpitius calls him the 'reſtorer, having ſhewn at Rome a few years ago what had not been 'in uſe there for many ages. He tells the Cardinal in that epiſtle 'that Rome expects from him a theatre for ſuch performances, be-'cauſe he has already given ſuch an entertainment to the people upon 'a moveable theatre ſet up in a public place, and at other times in

'curiouſly obſerved the gallantries of the Spaniſh Moors at their Zambras, or royal feaſts, '(where muſick, ſongs and dancing were in perfection; together with their machines at 'their running at the ring, and other ſolemnities) might have refined upon thoſe Moreſque 'amuſements, and produced this pleaſing kind of drama, by leaving out the warlike part, 'and forming a poetical deſign to introduce more naturally the machines, muſic, and 'dances.' Then he proceeds to ſay, that however operas began, muſic has flouriſhed princi-pally in Italy; and that he believes their operas were firſt intended for the celebration of the marriages of their princes, or the magnificent triumphs of ſome general time of joy; and accordingly the expences upon theſe occaſions were out of the purſe of the ſovereign or re-public, as has been often practiſed at Turin, Florence, Venice, &c.

In a poſtſcript to the above-mentioned preface Dryden retracts this opinion, and ſays that poſſibly the Italians went not ſo far as Spain for the invention of their operas; for that they might have taken the hint at home, and formed this drama by gathering up the ſhipwrecks of the Grecian and Roman theatres, which were adorned with muſic, ſcenes, dances, and machines, eſpecially the Grecian. And in the preface itſelf he obſerves that though the opera is a modern invention, yet it is built on the foundation of the Ethnic worſhip.

* Bayle remarks that Meneſtrier is miſtaken in this deſcription of Sulpitius's edition of Vitruvius; it is true that he publiſhed it during the pontificate of pope Innocent VIII. that is to ſay, between 1484 and 1492, but without notes or various readings. Bayle, SULPITIUS, note A.

'the caſtle of St. Angelo for the Pope's diverſion, and in his palace 'for ſome Cardinals *.'

Erythræus, in his Pinacotheca I. pag. 62, and Creſcimbeni aſcribe the invention of the muſical drama or opera to Emilio Cavaliere, who in the year 1590, exhibited in the palace of the grand duke at Florence, 'Il Satiro,' and 'La Diſperazione di Fileno,' two dramas of the paſtoral kind ſet to muſic †. This relation, true as it may be, does not aſcertain the original invention of the opera, which, according to the above account, muſt have been in 1480, or, as Sulpitius intimates, ſtill more early.

Notwithſtanding theſe relations, it is inſiſted on by many that the muſical drama or opera was invented by Ottavio Rinuccini, a native of Florence, a man of wit, handſome in perſon, polite, eloquent, and a very good poet ‡. He conſiderably enriched the Italian poetry with his verſes, compoſed after the manner of Anacreon, and other pieces which were ſet to muſic and acted on the ſtage. His firſt compoſition of this kind was a paſtoral called Daphne, which being but an eſſay or attempt to introduce this ſpecies of muſical entertainment

* 'Tu enim primus tragœdiæ quam nos juventutem excitandi gratiâ et AGERE et 'CANTARE primi hoc ævo docuimus (nam ejuſmodi actionem jam multis ſæculis Roma 'non viderat) in medio foro pulpitum ad quinque pedum altitudinem erectum pulcher-'rimè exornaſti. Eamdemque poſtquàm in Hadriani mole Divo Innocentio ſpectante eſt 'acta, rurſùs intrà tuos penates tamquam in media Circi caveâ toto confeſſu, umbraculis 'tecto, admiſſo populo, et pluribus tui ordinis ſpectatoribus honorificè excepiſti. Tu 'etiam primus picturatæ ſcenæ faciem, quùm Pomponiani comœdiam agerent noſtro 'ſæculo oſtendiſti: quare à te theatrum novum tota urbs magnis votis expectat.'

It ſeems that the opera here ſpoken of, was ſet to muſic by Franceſco Beverini, a learned muſician who flouriſhed in the pontificate of Sixtus IV. and that the ſubject of the drama was the converſion of St. Paul. It is remarkable that Sulpitius in his dedication ſtyles himſelf only the reviver of this entertainment; by which expreſſion he ſeems to intimate that it was in uſe among the ancients; and of that opinion Dryden appears at laſt to have been by the poſtſcript to the preface to his Albion and Albanius before cited.

† Creſcimbeni, Commentarj. intorno all' Iſtoria della volgar Poeſia, vol. I. lib. iv. page 234.

‡ He entertained a wild paſſion for Mary de Medicis, and followed her into France, where he notwithſtanding ſucceeded ſo well in obtaining the favour of Henry IV. to whom ſhe was married, that he made him one of the gentlemen of his bedchamber. It is ſaid of him that he had a ſingular propenſity to amorous purſuits, but that his inclination for the queen having been greatly mortified by her wiſdom and virtue, he was affected with a ſalutary ſhame, became a penitent, and applied himſelf to exereiſes of devotion, which he continued during the remainder of his life. His poems were collected by his ſon Peter Francis Rinuccini, and were printed at Florence in 1624, with a dedication to Lewis XIII. An account of this perſon is given by Johannes Victor Roſcius in his Pinacotheca II. pag. 61, publiſhed under the name of Janus Nicius Erythræus.

into

into practice, was performed only to a ſelect and private audience; and the merit attributed to this piece encouraged him to write an opera called Eurydice *. The muſic both to the paſtoral, Daphne, and the opera, Eurydice, was compoſed by Jacopo Peri, who on this occaſion is ſaid to have been the inventor of that well known ſpecies of compoſition, Recitative †. The Eurydice was repreſented on the theatre at Florence in the year 1600, upon occaſion of the marriage of Mary de Medicis with Henry IV. of France. Rinuccini dedicated his opera to that queen, and in the following paſſage declares the ſentiments he was taught to entertain of it by his friend Peri.

'It has been the opinion of many perſons, moſt excellent queen, 'that the ancient Greeks and Romans ſung their tragedies throughout 'on the ſtage, but ſo noble a manner of recitation has not that I 'know of been even attempted by any one till now; and this I 'thought was owing to the defect of the modern muſic, which is far 'inferior to the ancient; but Meſſer Jacopo Peri made me entirely 'alter my opinion, when upon hearing the intention of Meſſer Gia-'como Corſi and myſelf, he ſo elegantly ſet to muſic the paſtoral of 'Daphne, which I had compoſed merely to make a trial of the 'power of vocal muſic in our age, it pleaſed to an incredible degree 'thoſe few that heard it. From this I took courage: the ſame piece 'being put into better form and repreſented anew in the houſe of 'Meſſer Peri, was not only favoured by all the nobility of the coun-'try, but heard and commended by the moſt ſerene grand ducheſs, 'and the moſt illuſtrious Cardinals dal Monte and Montalto. But 'the Eurydice has met with more favour and ſucceſs, being ſet to 'muſic by the ſame Peri with wonderful art; and having been

* Nicius Erythræus aſcribes to him two other operas, Arethuſa and Ariadne.

† This is the general opinion, and it is the more likely to be true, as Peri has almoſt in terms related the proceſs of the invention. Nevertheleſs ſome writers, and particularly Kircher, have given the honour of it to Giulio Caccini, a contemporary muſician with Peri; his words are, 'Julius Caccinus was the firſt that reſtored the ratio of the re-'citative ſtyle in ſinging, ſo much in uſe among the ancients' [Muſurg tom. I. pag. 510] In this ſentiment Kircher ſeems to be miſtaken, though Peri himſelf, in his preface to the Eurydice, ſays that in the invention of it he imitated the practice of the ancient Greeks and Romans [Vide Creſcimbeni, Commentarj intorno all' Iſtoria della volgar Poeſia, vol. I. lib. iv. pag 233,] for in thoſe few ancient muſical compoſitions now extant, there are no melodies to be found that can be ſaid to bear the leaſt reſemblance to the modern recitative; neither is it to be inferred from what the ancient harmonicians have ſaid of the Melopoieia, that they were in the leaſt acquainted with the nature of that progreſſion, which conſtitutes the difference between recitative and ſong.

'thought worthy to be repreſented on the ſtage, by the bounty and 'magnificence of the moſt ſerene grand duke, in the preſence of 'your majeſty, the cardinal legate, and ſo many princes and gentlemen 'of Italy and France; from whence, beginning to find how well muſi-'cal repreſentations of this kind were likely to be received, I reſolved 'to publiſh theſe two, to the end that others of greater abilities than 'myſelf may be induced to carry on and improve this kind of poetry 'to ſuch a degree, that we may have no occaſion to envy thoſe ancient 'pieces which are ſo much celebrated by noble writers.'

Father Meneſtrier confirms the above account, adding thereto ſome farther particulars in the following paſſage.

'Ottavio Rinuccini, a Florentine poet, having a particular talent 'at expreſſing in his verſes all kinds of paſſions, found means to 'adapt muſic and ſinging to them ſo well, that they neither deſtroy-'ed any part of the beauty of the verſes, nor prevented the diſtinct 'underſtanding of the words, which is often hindered by an affected 'multiplicity of diviſions. He conſulted in this, Giacomo Corſi, a 'gentleman of Florence, well ſkilled in muſic and polite litera-'ture, and both calling in Giacomo Cleri *, and Giulio Caccini, 'excellent maſters in muſic, they together compoſed a drama en-'titled Apollo and Daphne, which was repreſented in the houſe 'of Meſſer Corſi, in the preſence of the grand duke and ducheſs 'of Tuſcany, and the cardinals Monti and Montalto, with ſo 'much ſucceſs, that he was encouraged to compoſe another, namely, 'his Eurydice, and cauſed it to be exhibited ſoon after at the ſame 'place. Claudio de Monteverde, an excellent muſician, compoſed 'the muſic to the Ariadne on the model of theſe two; and being 'made chapel-maſter of St. Mark's in Venice, introduced into that 'city theſe repreſentations, which are now become ſo famous by the 'magnificence of the theatres and dreſs, by the delicacy of voices, 'harmony of concerts, and the learned compoſitions of this Monte-'verde, Soriano, Giovanelli, Teofilo, and other great maſters †.'

* This ſhould be Jacopo Peri.

† Des Repreſentat. en Muſique, pag. 163, et ſeq.

That Kircher ſhould aſcribe to Caccini rather than Peri the invention of Recitative, can only be accounted for by this circumſtance, that Meneſtrier's book was not publiſhed till thirty years after the writing of the Muſurgia; and though he hints at Peri's preface to the Eurydice, it does not appear that he had ever ſeen it.

That they were both excellent muſicians is not to be doubted; of Caccini very little is known, except that he was by birth a Roman. Peri was a Florentine, and is celebrated by

Count Algarotti, from a preface of Peri to the Eurydice, has given a very ſuccinct relation of the occaſion and manner of this invention in the following words: 'When he [Peri] had applied himſelf to an 'inveſtigation of that ſpecies of muſical imitation which would the 'readieſt lend itſelf to the theatric exhibitions, he directed his re-'ſearches to diſcover the method of the ancient Greeks on ſimilar oc-'caſions. He carefully remarked what Italian words were, and what 'were not capable of intonation; and was very exact in minuting 'down the ſeveral modes of pronunciation, and the proper accents to 'expreſs grief, joy, and all the other affections of the human mind, 'with a view to make the baſe move in proper time, now with 'more energy, now with leſs, according to the nature of each. So 'ſcrupulous was he, that he attended to all the niceties and peculiari-'ties of the Italian language, and frequently conſulted with ſeveral 'gentlemen not leſs celebrated for the delicacy of their ears, than 'for their ſkill in the arts of muſic and poetry.

'The concluſion from this enquiry was, that the ground-work of the 'imitation propoſed ſhould be an harmony, following nature ſtep 'by ſtep, in a medium between common ſpeaking and melody. 'Such were the ſtudies of the muſical compoſers in former times. 'They proceeded in the improvement of their art with the utmoſt 'care and attention, and the effect proved that they did not loſe 'their time in the purſuit of unprofitable ſubtleties *.'

Theſe are the accounts which the writers of greateſt authority give of the invention of the muſical drama or opera as it is called †; and from this period it will not be very difficult to trace its progreſs and farther improvement.

In the extract herein before given from Meneſtrier, it is ſaid that the Ariadne of Rinuccini was ſet to muſic by Claudio Monteverde;

by Nicius Erythræus, in his Pinacotheca I. pag. 144; by Creſcimbeni, in his Commentarj intorno all' Iſtoria della volgar Poeſia, vol. I. pag 233, and indeed by moſt writers that have taken occaſion to mention him.

* Saggio ſopra l'Opera in muſica del Signor Conte Algarotti, pag. 27.

† Formerly a common appellation to denote it was, 'Opera con intermedii.' This appears by a paſſage in the life of Padre Paolo Sarpi, wherein a relation is made of many attempts to murder that excellent perſon, and of one in particular, wherein a friend of his, Padre Fulgentio, was wounded, the aſſaſſins miſtaking him for Father Paul. The relater ſays that theſe murderers eſcaped, and adds that by a ſtrange accident they were not purſued ſo quickly as they might have been, for that that evening was preſented at the theatre of St. Luigi an Opera con intermedii, which occaſioned ſo great a concourſe of people, that the murderers found means to retreat.

this

this is in the higheſt degree probable, not only becauſe Monteverde was at that time in high reputation, being then Maeſtro di Cappella to the republic of Venice*; but becauſe an opera of his intitled L'Orfeo, Favola in Muſica, is extant which was repreſented at Mantua but a very few years after the Eurydice, viz. in 1607, correſponding moſt exactly with thoſe ſet to muſic by Peri; that is to ſay, it conſiſts of airs and choruſſes, with an intermixture of recitative; anſwering to the deſcription thereof in the paſſage above cited from Algarotti, taken, as he aſſerts, from the preface of Peri to the Eurydice.

This opera, for ought that can now be learned, was the firſt ever printed with the muſic, and is ſuppoſed to have been publiſhed ſoon after its repreſentation. A new edition of it was printed at Venice in 1615, by Ricciardo Amadino.

The ſtructure of this drama is ſo very unlike that of the modern opera, as to render it a ſubject of curious ſpeculation; for firſt it is to be obſerved that in the performance of it no accompanyment of a whole orcheſtra was required; but the airs performed by the ſeveral ſingers were ſuſtained by inſtruments of various kinds aſſigned to each character reſpectively in the dramatis perſonæ, which ſtands thus in the firſt page of the printed book.

PERSONAGGI.	STROMENTI.
La Muſica Prologo	Duoi Grauicembani
Orfeo	Duoi contrabaſſi de Viola
Eurydice	Dieci Viole da brazzo
Choro di Ninfe e Paſtori	Un Arpa doppia
Speranza	Duoi Violini piccoli alla Franceſe
Caronte	Duoi Chitaroni
Chori di ſpiriti infernali	Duoi Organi di legno
Proſerpina	Tre Baſſi da gamba
Plutone	Quattro Tromboni
Apollo	Un Regale
Choro de paſtori che	Duoi Cornetti
fecero la Moreſca	Un Flautina alla vigeſima ſeconda
nel fine.	Un Clarino con tre trombe ſordine†

* The Ariadne of Monteverde is celebrated by Gio. Battiſta Doni in his treatiſe De Præſtantia Muſicæ veteris, pag 67.

† The names of the ſeveral inſtruments above-mentioned require ſome particular explanation; and firſt it is to be obſerved, that the word Grauicembani is miſprinted, and ſhould

By the firſt perſonage is to be underſtood the Genius of muſic, who ſometimes ſpeaks in that character at large.

The overture, if it may be called by that name, is a ſhort prelude, eight bars of breve time in length, in five parts, for a trumpet and other inſtruments, and conſiſts of two movements, the laſt whereof is termed Ritornello, a word ſignifying the ſame with ſymphony.

ſhould be Clavicembani, for the word Clavicembano occurs frequently throughout the opera, and Grauicembani never: as to Clavicembano, it is ſuppoſed to mean the ſame as Clavicembalo, the true Italian appellation for a harpſichord.

As to the Contrabaſſi de Viola, theſe are ſuppoſed to mean viols, of a ſize between the tenor viol and violin.

The Viole da brazzo, of which it is to be obſerved there are ten required in the performance of this opera, were clearly the arm-viol or tenor viol; the term da brazzo being uſed in contradiſtinction to da gamba, which is appropriated to that ſpecies of baſe viol which in the performance on it is placed between the legs.

The Arpa doppia ſeems to be the double-ſtrung harp, an inſtrument, which though by ſome ſaid to have been invented by the Welſh, and by others by the Iriſh, was very well known at this time.

The Violini piccoli alla Franceſe muſt in ſtrictneſs ſignify ſmall violins; and of theſe there are none now known but that contemptible inſtrument called the Kit, which hardly any but dancing-maſters are ever known to touch; it is therefore probable that by Violini piccoli we are to underſtand common treble violins; and this is the more likely, as violins are no where elſe mentioned in the catalogue of inſtruments now under conſideration.

The noun Chitaroni is the nominative caſe plural of Chitarra, of which the word Guitar is manifeſtly a corruption.

Organi di legno, of which two are here required, can ſignify nothing but organs of wood, that is to ſay, organs with wooden pipes; for it is well known that moſt organs are compoſed both of wooden and leaden pipes.

The Baſſi da gamba were clearly leg viols above deſcribed.

The Tromboni could be no other than trumpets, concerning which it is unneceſſary in this place to be particular.

The inſtrument againſt the name of Apollo, is Un Regale, a Regal, which term has already been ſhewn to mean a ſmall portable organ, probably with pipes of metal.

The ſhepherds who ſing the laſt chorus, dance alſo a Moreſca; this it ſeems they do to the inſtruments mentioned in the laſt three lines of the above catalogue. The Cornet, though an inſtrument now out of uſe, is very well deſcribed by Merſennus, Kircher, and other writers on muſic. But the Flautino alla vigeſima ſecondo, merits a very particular enquiry.

It is well known that of the flute Abee, which has already been deſcribed in this work, there are various ſizes, ſmaller than that formerly uſed in concerts, and which was therefore called the concert flute, and that of theſe the loweſt note, though nominally F, muſt in power anſwer to that ſound in the great ſyſtem, to which it correſponds in a regular courſe of ſucceſſion upwards; for this reaſon that ſized flute whoſe loweſt note F was an uniſon with the note f in the acutes, was called an octave flute. Un Flautino alla vigeſima ſecondo, by parity of reaſon muſt therefore mean a treble octave flute, i. e. a flute whoſe nominal F was by the ſmallneſs of the inſtrument removed three octaves, meaſured by the interval of a twenty-ſecond above its true and proper ſituation in the ſcale. A flute thus ſmall could not be much bigger than the oaten reed ſo frequently mentioned by the paſtoral poets.

The word Clarino, as Altieri renders it, is a ſmall trumpet, perhaps an octave higher than the noble inſtrument of that name.

The Trombe ſordine were probably trumpets of a leſs ſhrill and piercing ſound than thoſe of this day; but this is only conjecture.

This

This compoſition, which the author calls a Toccato, from toccare, to touch, is directed to be ſounded three times 'Auanti il leuar da la 'tela,' before the riſing of the cloth or curtain.

To the overture ſucceeds the prologue, conſiſting of five ſpeeches in recitative; it is ſpoken by the firſt of the perſonages named in the dramatis perſonæ, who repreſents the Genius of muſic, and ſometimes ſpeaks in that character at large, and at others in the perſon of a ſingle performer, as thus, 'I ſu cetera d'or cantando ſoglio;' the purport of theſe ſpeeches ſeverally, is to declare the argument of the opera, to excite attention, and enjoin ſilence, not only on the audience, but on the birds, and even things inanimate, as in the following inſtance:

'Hor mentre i canti alterno hor lieti hor meſti,
'Non ſi moua Augellin fra queſte piante,
'Ne s'oda in queſte rive onda ſonante
'Et ogni auretta in ſuo camin s' arreſti.'

The opera then begins with a ſpeech in recitative by a ſhepherd, which is immediately ſucceeded by a chorus of five parts in counterpoint, directed to be ſung to the ſound of all the inſtruments. Other choruſſes are directed to be ſung to the ſound of guitars, violins, and flutes, as particularly mentioned in the opera: ſolo airs there are none; but Recitatives, Choruſſes, and Ritornellos, Terzetti, and Duetti, make up the whole of this opera, which concludes with what the author calls a Moreſca; this is a compoſition in five parts, merely inſtrumental, and conjectured to be the tune of a dance a la Moreſca, or after the faſhion of the Moors, who it is well known long before this time ſettled in Spain, and introduced into that kingdom many cuſtoms which were adopted in other countries.

A ſpecimen of recitative muſic, in the form in which it was originally conceived, cannot at this day but be deemed a curioſity; as muſt alſo an air in one of the firſt operas ever compoſed: for theſe reaſons the following dialogue and duetto are inſerted, taken from the fifth act of the Orfeo of Claudio Monteverde.

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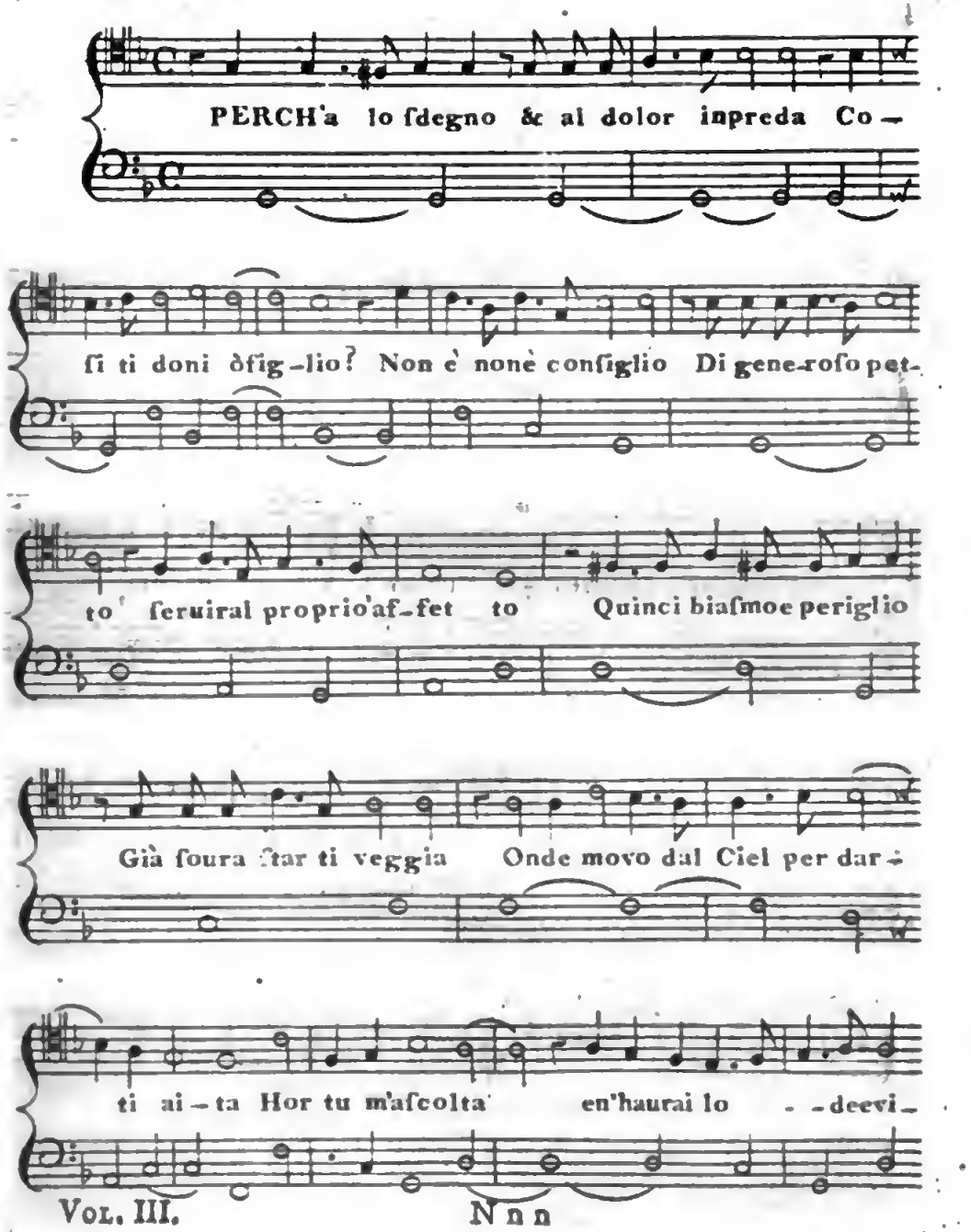
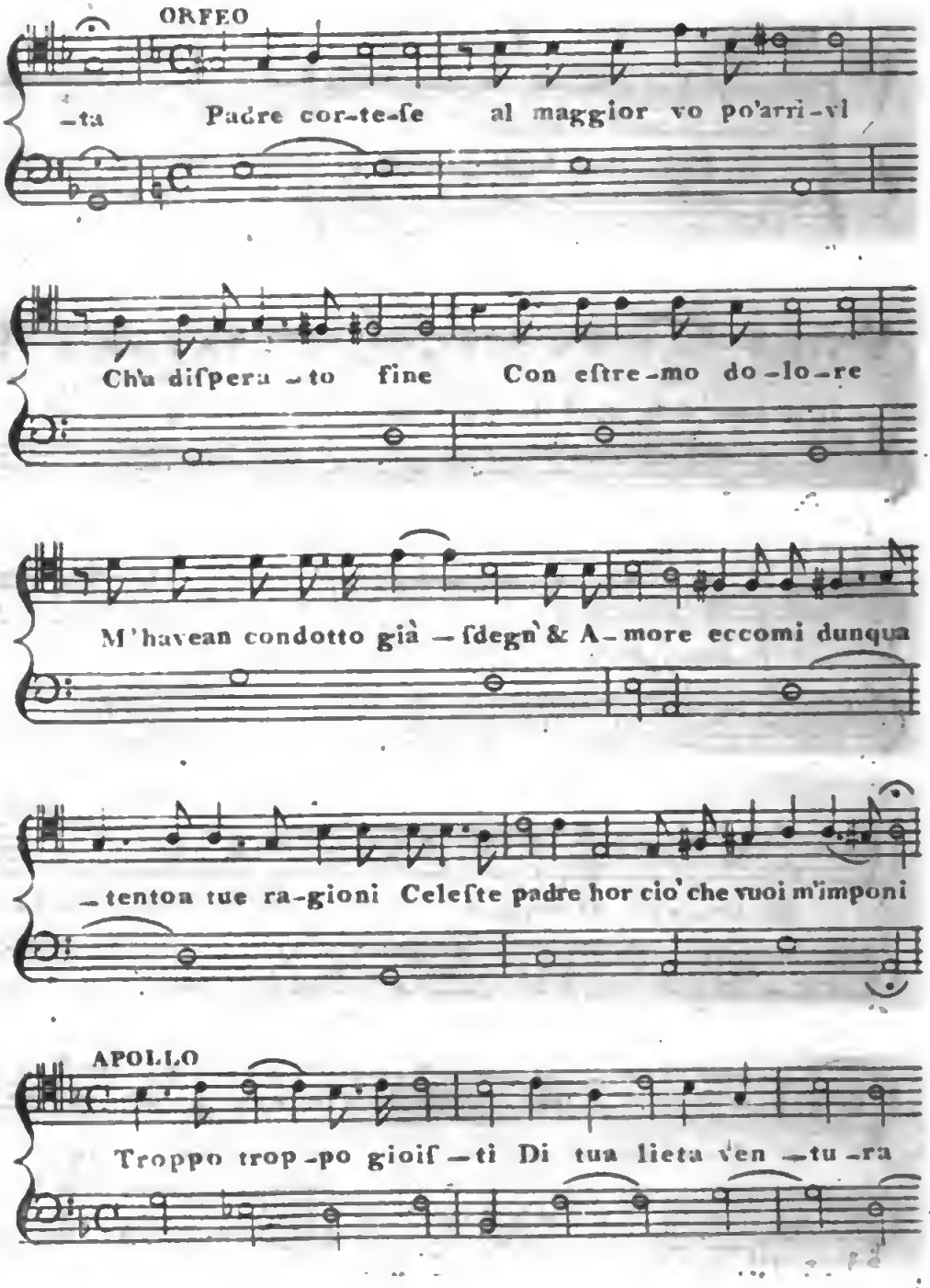
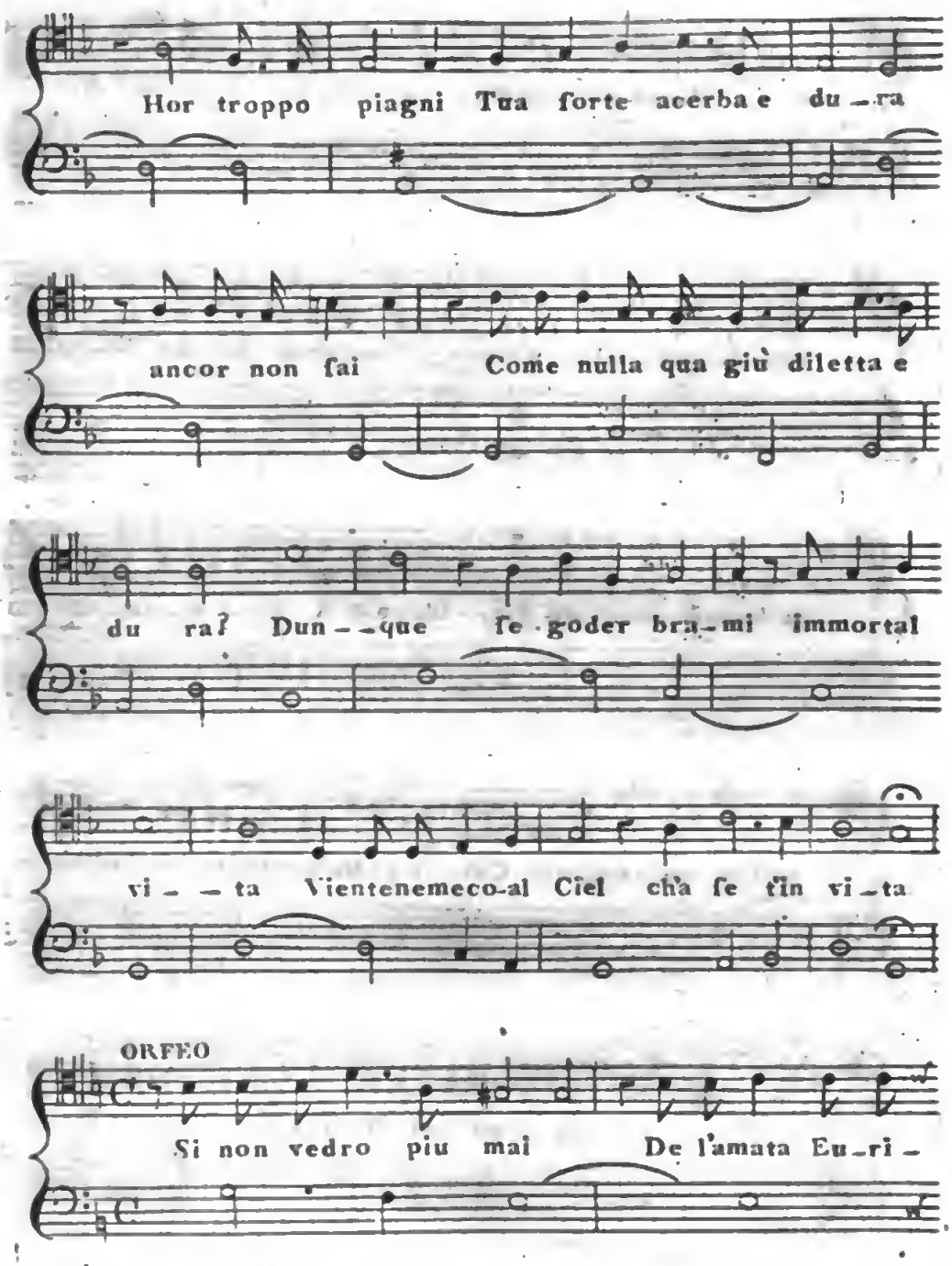
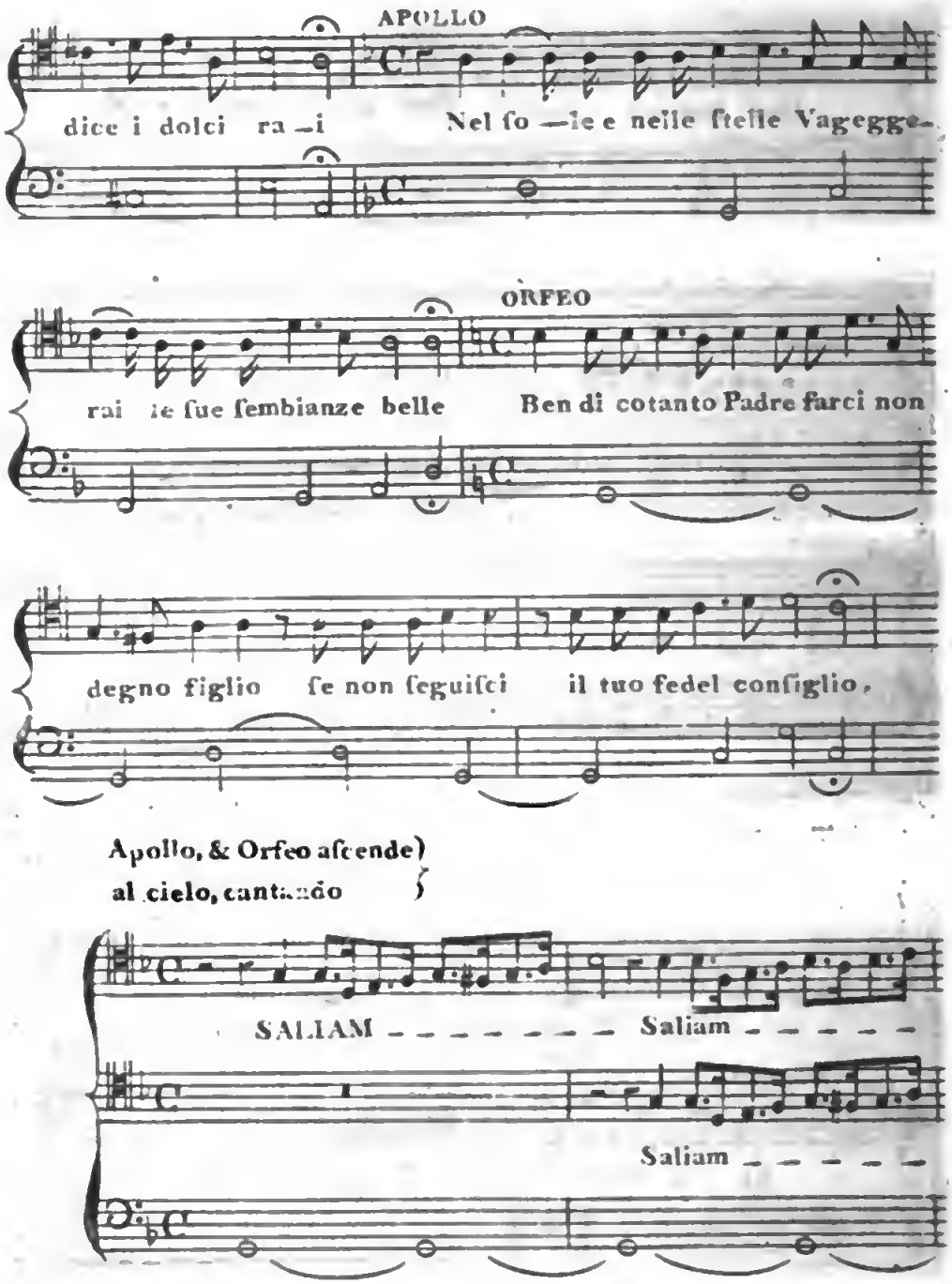
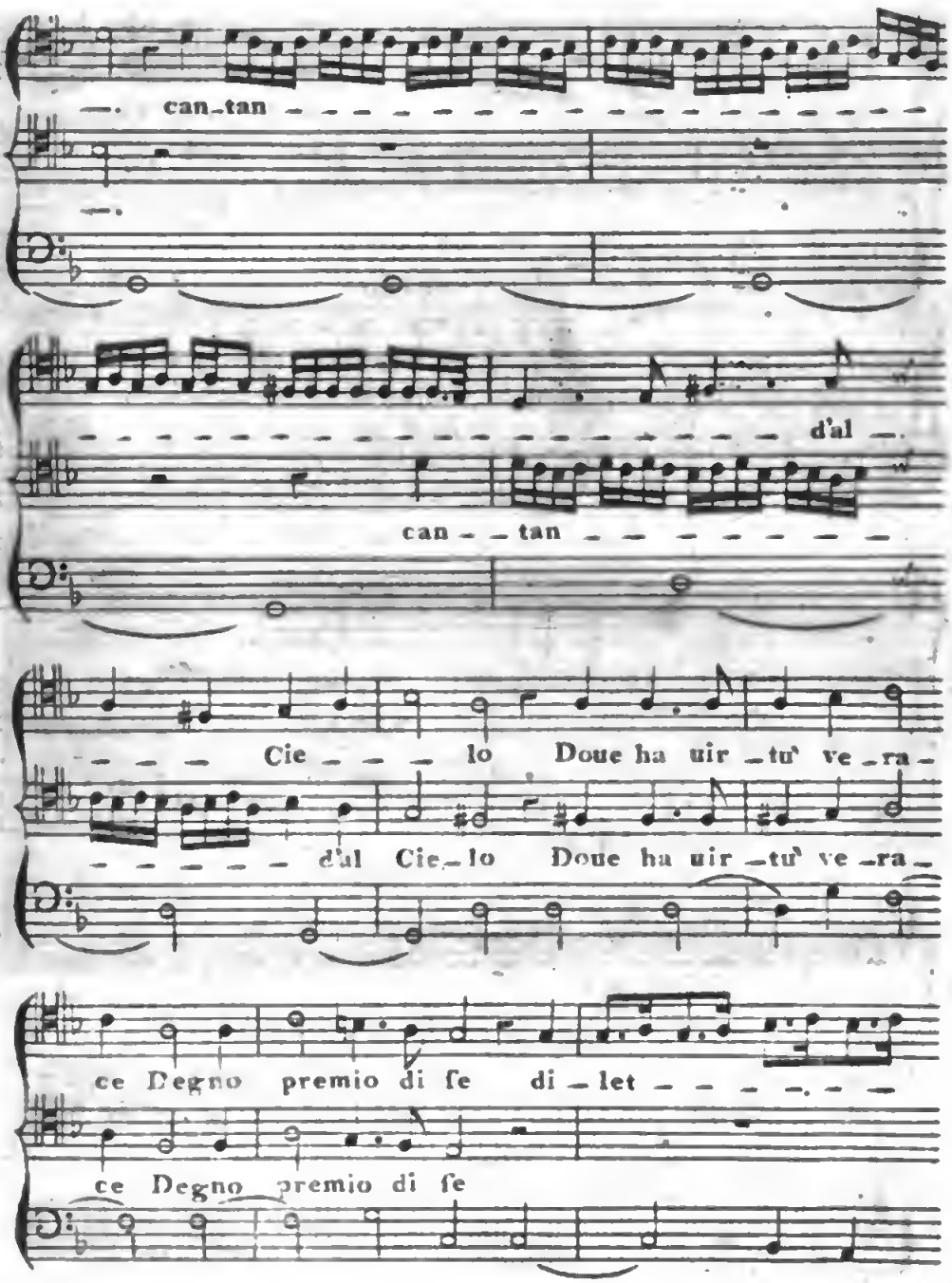
Apollo descende in una nuuola, cantando.




ORFEO
–ta Padre cor–te–ſe al maggior vo po'arri–vi
Ch'a diſpera–to fine Con eſtre–mo do–lo–re
M'havean condotto già – ſdegn' & A–more eccomi dunqua
– tentan tue ra–gioni Celeſte padre hor cio' che vuoi m'imponi
APOLLO
Troppo trop–po gioif – ti Di tua lieta ven – tu–ra


Hor troppo piagni Tua forte acerba e du-ra
ancor non fai Come nulla qua giù diletta e
du ra? Dun--que se goder bra-mi immortal
vi--ta Vientenemeco-al Ciel ch'a fe tin vi-ta
ORFEO
Si non vedro piu mai De l'amata Eu-ri-


APOLLO
dice i dolci ra—i Nel ſo—le e nelle ſtelle Vageggerai le ſue ſembianze belle Ben di cotanto Padre farci non
ORFEO
degno figlio ſe non ſeguiſci il tuo fedel conſiglio,
Apollo, & Orfeo aſcende)
al cielo, cantando }
SALIAM - - - - - - - - Saliam - - - - - -
Saliam - - - - - -



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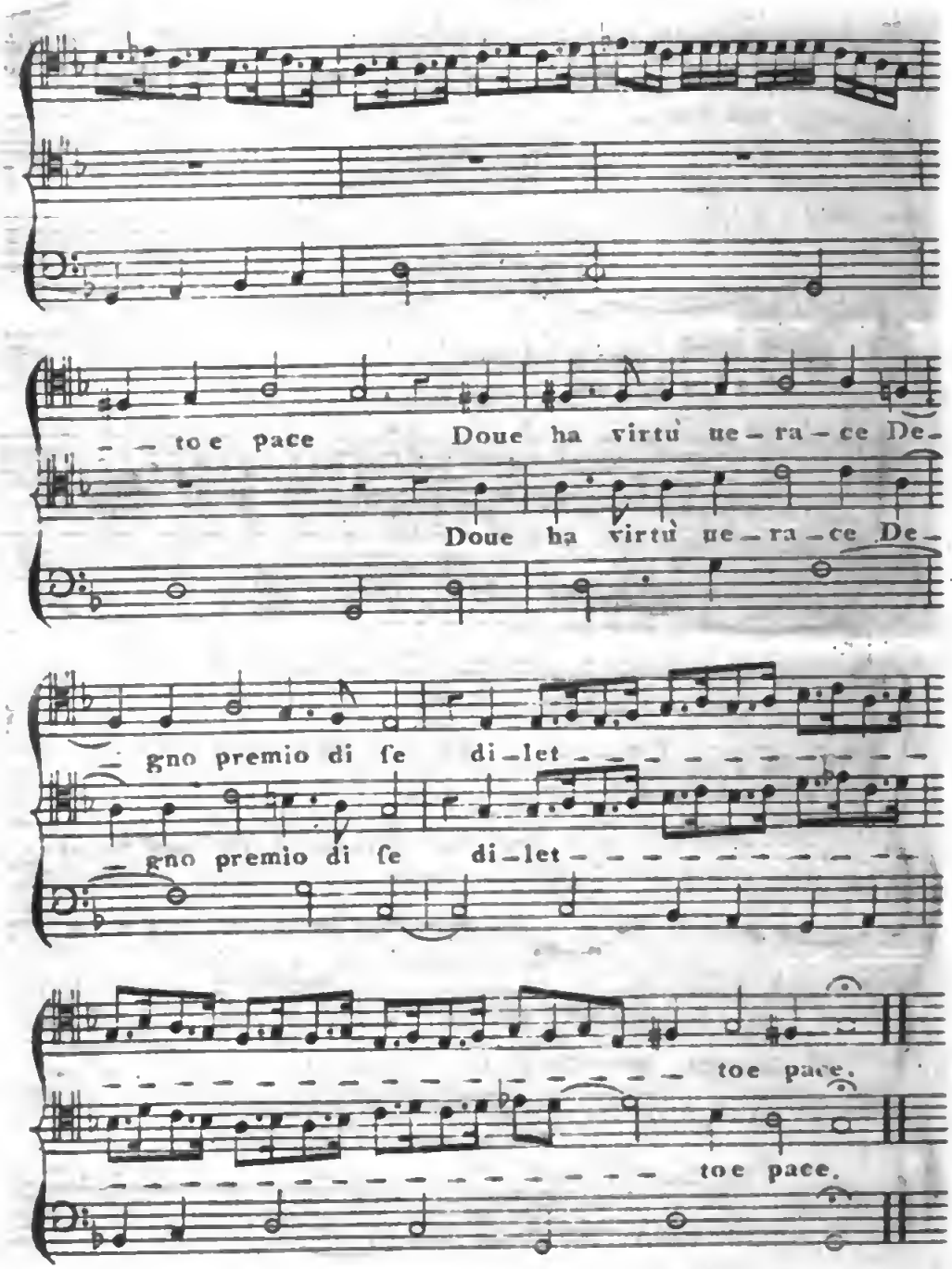
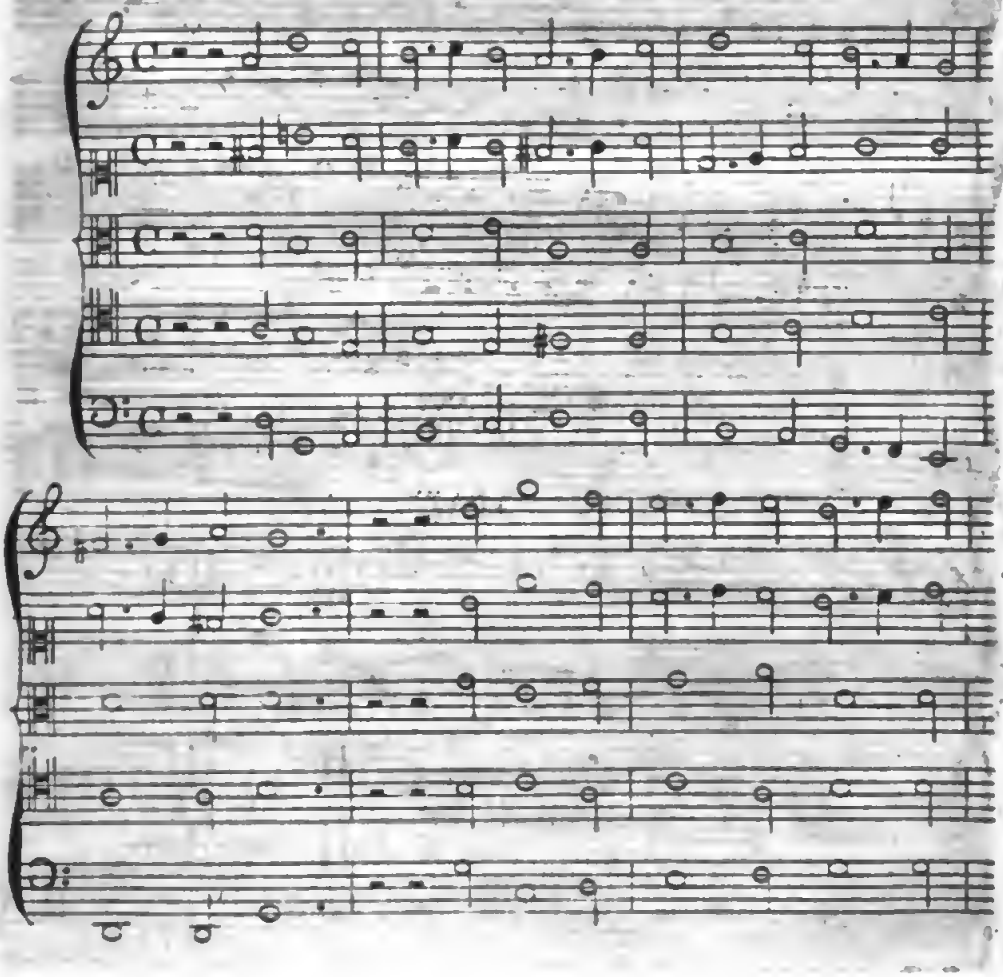


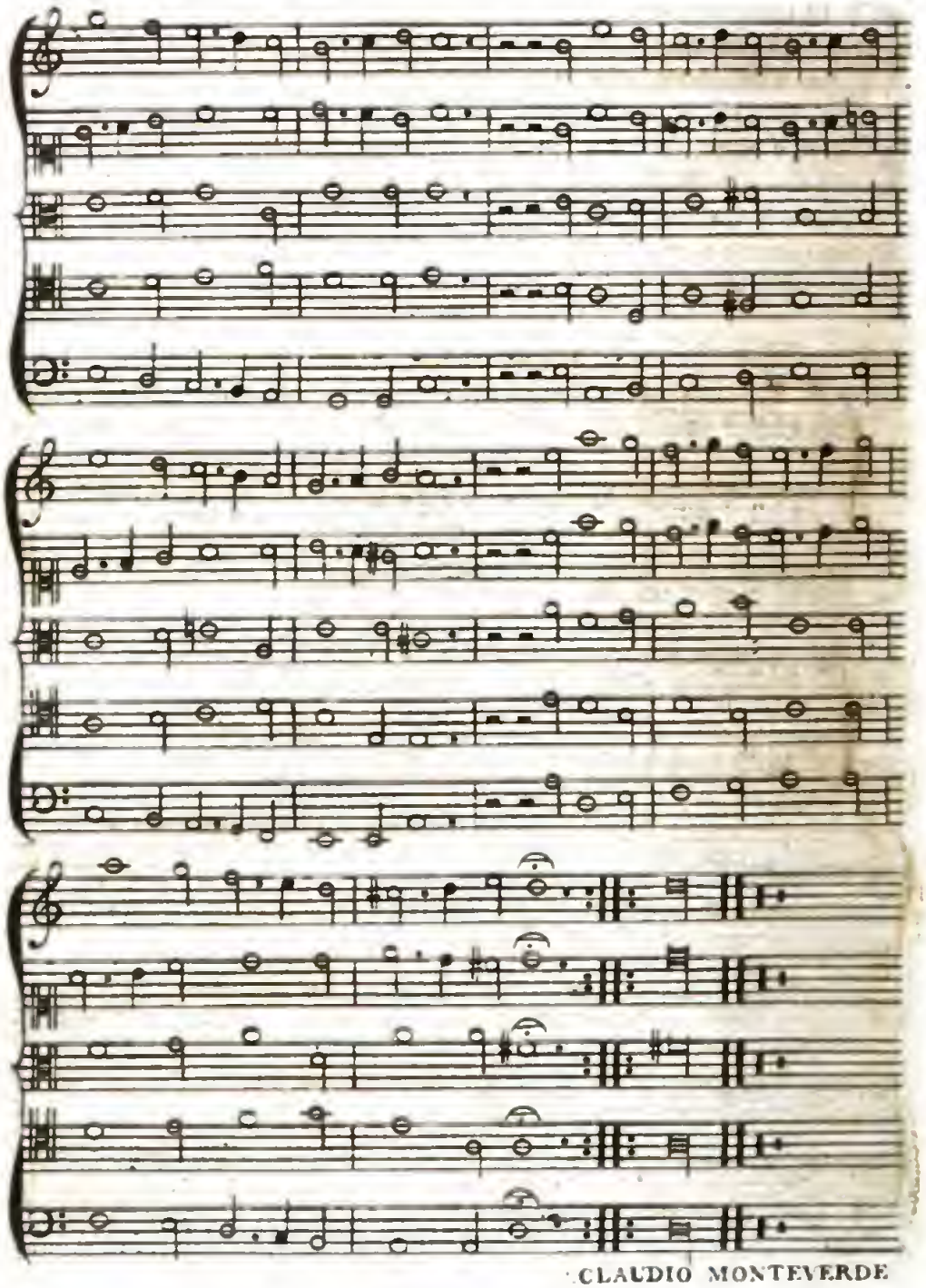
CLAUDIO MONTEVERDE

Notwithſtanding that this kind of melody is ſaid by the inventors of it to correſpond with the method of enunciation practiſed by the ancient Greeks and Romans, it may well be queſtioned whether the difference between the one and the other was not very great for this reaſon, that the inflexions of the voice in the modern recitative do not preſerve a medium between ſpeaking and ſinging, but approach too nearly towards the latter to produce the effects of oratory.

There is no final chorus of voices to the opera from whence the above extracts are made, but the repreſentation concludes with a dance to the following tune.

MORESCA





CLAUDIO MONTEVERDE

CHAP. II.

THERE is very little doubt but that the Cantata Spirituale, or what we now call the Oratorio, took its riſe from the Opera. Meneſtrier * attributes its origin to the Cruſades, and ſays that the pilgrims returning from Jeruſalem and the Holy Land, from St. James of Compoſtella, and other places to which pilgrimages were wont to be made, compoſed ſongs, reciting the life and death of the Son of God, and the myſteries of the Chriſtian faith, and celebrating the atchievements and conſtancy of ſaints and martyrs. This ſeems to be a mere conjecture of Meneſtrier; other writers render a much more probable account of the matter, and expreſsly ſay, that the Oratorio was an avowed imitation of the opera, with this difference only, that the foundation of it was ever ſome religious, or at leaſt moral ſubject. Creſcimbeni ſpeaks of it in theſe terms:

'The Oratorio, a poetical compoſition, formerly a commixture of 'the dramatic and narrative ſtyles, but now entirely a muſical drama, 'had its origin from San Filippo Neri †, who in his chapel, after 'ſermons and other devotions, in order to allure young people to 'pious offices, and to detain them from earthly pleaſure, had hymns, 'pſalms, and ſuch like prayers ſung by one or more voices. Theſe 'in proceſs of time were publiſhed at Rome, and particularly in a 'book printed in 1585, with the title of *Laudi Spirituali, ſtampate ad 'iſtanza de' RR. PP. della Congregazione dell' Oratorio*; and another in '1603, entitled *Laudi Spirituali di diverſi, ſolite cantarſi dopo ſermoni da' 'PP. della Congregazione dell' Oratorio.* Among theſe ſpiritual ſongs 'were dialogues; and theſe entertainments becoming more frequent, 'and improving every year, were the occaſion that in the ſeventeenth

* Des Repreſent. en Muſique, pag 153.

† St. Philip Neri was born at Florence in the year 1515. He was intended by his parents for a merchant, and to that end was ſent to his uncle, who followed that employment, to be inſtructed therein, but he betook himſelf to ſtudy and exerciſes of devotion, and became an eccleſiaſtic. The congregation of the Fathers of the Oratory, founded by him, is an inſtitution well known: in the firſt eſtabliſhment of it he was aſſiſted by Creſar, afterwards Cardinal Baronius, who was his diſciple. Baronius in his annals has borne an honourable teſtimony to his character and abilities, by ſtyling him the original author and contriver of that great work. There is an account of St. Philip Neri in Ribadeneyra's Lives of the Saints, by means whereof, notwithſtanding the many ſilly ſtories and palpable falſities related of him, it is eaſy to diſcover that he was both a devout and learned man.

'century oratorios were firſt invented, ſo called from the place of 'their origin *. It is not known who was the firſt that gave them 'this name, not even by the fathers of the Congregation, who have 'been aſked about it. We are certain however that Oratorios could 'not begin before the middle of the above-mentioned century; as 'we do not find any before the time of Franceſco Balducci, who 'died about the year 1645, in whoſe collection of poems there are 'two, one entitled "La *Fede*, ove ſi ſpiega il Sagrifizio d' Abramo," 'the other "Il *Trionfo* ſopra la Santiſſima Vergine;" and although 'Giano Nicio Eritreo, who flouriſhed even before 1640, ſpeaking 'of Loreto Vettori, of Spoleto, an excellent muſician and a good 'poet, ſays that on a certain night he heard him ſing in the Oratory 'of the above-mentioned fathers, *Magdalenæ ſua deflentis crimina, 'ſeque ad Chriſti pedes abjicientis, querimonia*; which lamentation might 'be in that kind of poetry we are juſt ſpeaking of; yet, as the author 'of it is unknown, and the time not certain when it was ſung, we 'cannot ſay it preceded the Oratorios of Balducci †.

'Theſe compoſitions in the beginning were a mixture of dramatic 'and narrative parts, for under the name of hiſtory, in thoſe of Bal-'ducci or of Teſto, as well as in all others, the poet has introduced 'the dramatis perſonæ; but although Teſto's manner has been fol-'lowed even in our days, at preſent it is quite aboliſhed, and the 'Oratorio is a drama throughout. Of theſe ſome are ideal, others 'parabolical, and others with real perſons, which are the moſt com-'mon, and others are mixed with both the above-mentioned kinds 'of perſons: they are generally in two parts, and, being ſet to mu-'ſic, take up about two hours in the performance; yet Malateſta 'Strinati, and Giulio Ceſare Grazini, both men of letters, publiſhed 'two Oratorios, the former on St. Adrian, divided into three acts, the 'latter on St. George, into five. No change of place or length of 'time is obſerved in them, for being ſung without acting, ſuch cir-'cumſtances are of no ſervice. The metre of them is like that of 'the muſical drama, that is to ſay, the lines rhymed at pleaſure; 'they are full of airs, and are truly very agreeable to hear when com-

* This though the true, is but an aukward etymology. The ſociety here ſpoken of, La Congregazione dei Padri dell' Oratorio, evidently derives its name from the verb Orare, an oratory being a place of prayer: in this inſtance the appellative Oratorio is transferred from the place to the exercife; a ſingular proof how inadequate the powers of language are to our ideas.

† Jani Nicii Erythræi Pinac. altera lxviii. art. LORETUS VICTORIUS.

'poſed

'poſed by good authors, ſuch as Cardinal Pier Matteo Petrucci, and 'Gio. Filippo Berninoa, prelate in the court of Rome, among the 'dead; and Cardinal Benedetto Panfilio, and Pietro Ottoboni, now 'living, who both in this, as well as in all kinds of poetry, are ar-'rived at great excellency.

'But although Oratorios are at preſent ſo much in vogue, we have 'not loſt intirely the manner of ſinging ſacred things, for we hear 'ſome of them in thoſe dialogues which are called Cantatas, and par-'ticularly in the ſummer, when the fathers of Vallicella perform their 'concerts in the garden of the monks of St. Onofrio. This cuſtom 'is likewiſe followed with great ſplendor at particular times of the 'year by Cardinal Gio. Battiſta Spinola of St. Cecilia, who on 'Wedneſdays has ſome very fine ones performed in his palace; for 'the moſt part the compoſition of Flaminio Piccioni, an eminent dra-'matic poet. There is ſung beſides every year on Chriſtmas eve in 'the pontiff's palace, a charming cantata, in the preſence of the ſa-'cred college, for whom Giubileo da Peſaro, who died a few years 'ago, compoſed ſome very famous; as likewiſe Paolo Franceſco Carli, 'a Florentine poet, not leſs celebrated for his ſerious, than his comic 'productions: and this year the advocate Franceſco Maria de Conti 'di Campello has favoured us with one, that for ſweetneſs of verſi-'fication, nobility of ſentiment, and alluſion to the preſent affairs of 'Italy, deſerves to be highly commended *.'

To this account of Creſcimbeni Monſ. Bourdelot adds, that St. Philip Neri having prevailed upon the moſt ſkilful poets and muſicians to compoſe dialogues in Italian verſe, upon the principal ſubjects of the Holy Scripture, procured ſome of the fineſt voices of Rome to ſing, accompanied with all ſorts of inſtruments, and a band of muſic in the interludes.—That theſe performances conſiſted of Monologues, Dialogues, Duos, Trios, and Recitatives of four voices; and that the ſubjects of ſome of them were the converſation of the Samaritan woman with the Son of God; of Job with his friends, expreſſing his miſery to them—The prodigal ſon received into his father's houſe—Tobias with the angel, his father, and wife—The angel Gabriel with the Virgin, and the myſtery of the incarnation.—That the novelty of theſe religious dramas, and, above all, the exquiſite ſtyle of muſic in which they were compoſed, drew together ſuch a multi-

* Creſcimb. Comm. int. all' Iſtor. della volg. Poeſia, vol. I. lib. iv. pag. 256.

tude of people as filled the church boxes, and the money taken for admiſſion was applied in defraying the expences of the performance. Hence the origin of Oratorios, as they are now ſtyled, or ſpiritual ſhews *, the practice whereof is now become ſo general in Rome,

* This is a miſtake; ſpiritual ſhews, though not with muſic and recitative, are much more ancient than the time of St. Philip Neri. The fraternity del Gonfalone, as it is called, was founded in 1264; and in their ſtatutes, printed at Rome in 1584, it is expreſsly declared that the principal end of the inſtitution was, that the members of the fraternity ſhould repreſent the paſſion of our Lord. It is true that this practice was abolithed in the pontificate of Paul III. that is to ſay, about the year 1548; but we learn from Creſcimbeni and other writers, that repreſentationa of this kind were common in Italy, and the practice of great antiquity. Vaſari, in his life of Buffalmacco the painter, gives an account of a feaſt that was ſolemnized on the river Arno in the year 1304, where a machine repreſenting hell, was fixed on boats, and a ſacred hiſtory acted, ſuppoſed to be that of Lazarus. Comment. int. all' Iſtor. della volg. Poeſia, vol. I lib. iv. pag. 241.

It is probable that this repreſentation ſuggeſted to Pietro de Coſimo, a Florentine painter, of whom Felibien has given an account, the idea of a ſpectacle, the moſt whimſical, and at the ſame time the moſt terrifying that imagination can conceive, which in the year 1510 he cauſed to be exhibited at Florence. Felibien's relation of it is to this purpoſe: 'Having taken a reſolution to exhibit this extraordinary ſpectacle at the approaching 'Carnival, Coſimo ſhut himſelf up in a great hall, and there diſpoſed ſo ſecretly every 'thing for the execution of his deſign, that no one had the leaſt ſuſpicion of what he was 'about. In the evening of a certain day in the Carnival ſeaſon, there appeared in one of 'the chief ſtreets of the city a chariot painted black, with white croſſes and dead mens 'bones, drawn by ſix buffalos; and upon the end of the pole ſtood the figure of an angel 'with the attributes of Death, and holding a long trumpet in his hands, which he ſound-'ed in a ſhrill and mournful tone, as if to awaken and raiſe the dead: upon the top of 'the chariot ſat a figure with a ſcythe in his hand, repreſenting Death, having under his 'feet many graves, from which appeared, half way out, the bare bones of carcaſes. A 'great number of attendants, cloathed in black and white, maſked with Deaths heads, 'marched before and behind the chariot, bearing torches, which enlightened it at diſtances 'ſo well choſen, that every thing ſeemed natural. There were heard as they marched, 'muffled trumpets, whoſe hoarſe and doleful ſound ſerved as a ſignal for the proceſſion to 'ſtop. Then the ſepulchres were ſeen to open, out of which proceeded as by a reſurrec-'tion bodies reſembling ſkeletons, who ſung, in a ſad and melancholy tone, airs ſuitable 'to the ſubject, as *Dolor pianto e Penitenza*, and others compoſed with all that art and 'invention which the Italian muſic is capable of: while the proceſſion ſtopped in the public 'places, the muſicians ſung with a continued and tremulous voice, the pſalm *Miſerere*, 'accompanied with inſtruments covered with crape, to render their ſounds more diſmal. 'The chariot was followed by many perſons habited like corpſes, and mounted upon the 'leaneſt horſes that could be found, ſpred with black houſings, having white croſſes and 'deaths heads painted at the four corners. Each of the riders had four perſons to attend 'him, habited in ſhrouds like the dead, each with a torch in one hand, and a ſtandard of 'black taffaty painted with white croſſes, bones, and deaths heads in the other. In ſhort, 'all that horror can imagine moſt affecting at the reſurrection of the dead, was repre-'ſented in this maſquerade, which was intended to repreſent the triumph of Death. A 'ſpectacle ſo ſad and mournful ſtruck a damp through Florence; and although in a time 'of feſtivity, made penitents of ſome, while others admiring the ingenious manner in 'which every thing was conducted, praiſed the whim of the inventor, and the execution 'of a concert ſo ſuitable to the occaſion.'

Creſcimbeni, Comm. int. all' Iſtor. della volg. Poeſia, vol. I. lib iv. pag. 243, ſpeaking of thoſe repreſentations of ſacred hiſtory, ſays that he had met with one, namely, Abraham.

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that hardly a day paſſes in which there are not one or two ſuch repreſentations *.

The deduction of the hiſtory of church-muſic, herein before given, contains an account of the riſe and progreſs of antiphonal ſinging in the Greek and Latin churches, the oppoſition it met with, the patronage given it by the Roman pontiffs at ſucceeding periods, the form of the choral ſervice exemplified in the Cantus Gregorianus, with a general idea of the muſical offices directed by the ritual of the church of Rome, as well on ſolemn as ordinary occaſions.

That the mode of religious worſhip, above deſcribed, prevailed in all the European churches till the time of the Reformation, is not to be doubted: the firſt deviation from it that we are now able to trace, was that which followed the reformation by Luther, who being himſelf a great proficient in, and a paſſionate lover of muſic; and being ſenſible of its uſe and importance in divine worſhip, in conjunction with his friend Melancthon framed a ritual, little leſs ſolemn, and calculated to engage the affections of the people, than that of the church of Rome: and, to ſay the truth, the whole of the liturgy, as ſettled by him, appears to be, if not a reaſonable, at leaſt a muſical ſervice. The evidence of this aſſertion is a book intitled 'Pſalmodia, hoc eſt Cantica ſacra veteris Eccleſiæ ſelecta,' printed at Norimberg in 1553, and at Wittemberg in 1561. The publiſher of it was Lucas Loſſius, rector of the college at Lunenberg †, who has alſo given his own Scholia thereon.

To ſpeak of this work in particular, it is prefaced by an epiſtle from Melancthon to the editor, whom he acknowledges as his intimate friend. This is followed by a dedication of the book to the brethren Frederic and John, ſons of the reigning king of Denmark.

ham and Iſaac, written by Feo Belcari, and acted for the firſt time in the church of St. Mary Magdalen at Florence in 1449.

Theſe repreſentations, however well intended, failed of producing the end of their inſtitution; Caſtelvetro ſays that in his time, and even at Rome, Chriſt's paſſion was ſo acted as to ſet the ſpectators a laughing. In France was a company of ſtrollers, incorporated as it ſeems for the ſame purpoſes as the fraternity del Gonfalone, with whom Francis I. was much delighted; but the abuſes committed by them were ſo numerous, that towards the end of his reign a proceſs was commenced againſt them, and in four or five years after his deceaſe they were baniſhed France. Rymer, at the end of his Short View of Tragedy, has given a copy of the parliament roll, containing the proceſs at length. He has alſo, becauſe it contains a particular hiſtory of the ſtage, given an abridgment of it in Engliſh.

* Hiſt. de la Muſique, et de ſes Effets, tom. I. pag. 256.

† See an account of this perſon, pag. 102 of this volume.

The

The work is divided into four books, and the offices therein ſeverally contained appear by the titles of each as they follow thus in order:

Liber primus, continens Antiphonas, Reſponſoria, Hymnos et Sequentias, quæ leguntur diebus Dominicis, et feſtis Chriſti.

Liber ſecundus, continens cantica veteris eccleſiæ, ſelecta de præcipuis feſtis ſanctorum Jeſu Chriſti.

Liber tertius, continens cantiones miſſæ, ſeu ſacri, ut vocant, præter Introitus, quos ſuprà in Dominicis, et feſtis diebus invenies ſuo loco.

Liber quartus, Pſalmi cum eorum antiphonis ferialibus, et intonationibus, additis ſcholiis et lectionis varietate. ex Pſalterio D. Georg. majoris.

Calvin, whoſe ſeparation from the church of Rome was founded in an oppoſition as well to its diſcipline as its tenets, in his eſtabliſhment of a church at Geneva, reduced the whole of divine ſervice to prayer, preaching, and ſinging; and this latter was by him laid under great reſtraints, for none of the offices in the Romiſh ſervice, namely, the Antiphon, Hymn, and Motet, with that artificial and elaborate muſic to which they were ſung, were retained; but all of muſic that was adopted by him, conſiſted in that plain metrical pſalmody now in general uſe among the reformed churches, and in the parochial churches of this country. Not but there is reaſon to believe that the practice of pſalmody had the ſanction of Luther himſelf.

The opinion which Luther entertained of muſic in general, and of the lawfulneſs of it in divine worſhip, appears by thoſe extracts from his Colloquia Menſalia herein before given; and there is good reaſon to believe, not only that thoſe ſweet Motetæ, which his friends ſung at ſupper with him, were the compoſition of German muſicians, but that German muſicians were alſo the authors or compoſers of many of thoſe melodies to which the Pſalms then were, and even now are, uſually ſung. Sleidan informs us that upon a certain occaſion, mentioned by him in his Hiſtory of the Reformation of the Church, Luther paraphraſed in the High German language, and ſet to a tune of his own compoſing, the forty-ſixth Pſalm, 'Deus noſter 'refugium.' It is certain that he was a performer on the lute; and in the work above cited he ſpeaks of his ſkill in muſic as an acquiſition that he would not exchange for a great matter. Beſides this, there is a tradition among the German Proteſtants that he was the author

author of many of the melodies to which the Pſalms are now uſually ſung in their churches *; and Bayle expreſsly ſays that to ſing a Pſalm was, in the judgment of the orthodox of that day, to be a Lutheran. All this conſidered, it is more than probable, though hiſtory is ſilent in this reſpect, that the practice of pſalmody had its riſe in Germany. We are not however to conclude from hence that it was admitted into the churches of the reformed, or that it made a part of their public worſhip in the life-time of Luther; it rather ſeems to have been confined to family worſhip, and conſidered as a ſource of ſpiritual conſolation; and to this purpoſe the many devout ejaculations with which the Pſalms of David abound, render it with a remarkable degree of propriety applicable.

In this ſituation ſtood the matter about a year before the death of Luther; no vulgate tranſlation of the Pſalter had as then appeared in the world, and there was little reaſon to expect one from any country where the reformation had not got firm footing, much leſs was there to think that any ſuch work, in a country where the eſtabliſhed religion was the Romiſh, could poſſibly receive the ſanction of public authority. But it fell out otherwiſe; and, however paradoxical it may ſound, the proteſtant churches were indebted for this indulgence to a body of men whoſe tenets indeed forbad any ſuch hopes, namely, the college of the Sorbonne at Paris.

It happened about the year 1543, that there lived in France, Clement Marot, a man moderately endowed with learning, but extremely improved by converſation with men of parts and ingenuity, who with great ſucceſs had addicted himſelf to the ſtudy of poetry; he had acquired great reputation by certain imitations of Tibullus, Propertius, and Catullus, and had by an elegant tranſlation of the firſt book of Ovid's Metamorphoſis into the French language, eſtabliſhed the character of a good poet. This man being inclined to Lutheraniſm, was perſuaded by a friend to publiſh at Paris a French verſion of the firſt thirty of David's Pſalms, which he did by permiſſion of the doctors of the Sorbonne, wherein they declare that the book contained nothing contrary to the Chriſtian faith; ſoon after he added twenty more, but before he could complete his deſign, which was to have tranſlated the whole in like manner, he died, and a ver-

* Mr. Handel has been many times heard to ſay that the melody of our hundreth pſalm, which by the way is that of the hundred and thirty-fourth both of Goudimel and Claude le Jeune's Pſalms, and certain other Pſalm-tunes, were of Luther's compoſition.

ſion

ſion of the reſt in French metre alſo, was ſupplied by his friend Theodore Beza.

Sleidan, from whom the above account is in part taken, has beſtowed this eulogium on Marot. 'I thought it not amiſs to commend the name of ſo excellent an artiſt to other nations alſo; for in France he lives to all poſterity; and moſt are of opinion that hardly any man will be able to equal him in that kind of writing; and that as Cicero ſaid of Cæſar, he makes wiſe men afraid to write. Others and more learned men than he, have handled the ſame ſubject, but have come far ſhort of the beauty and elegancy of his poems.'

This it is to be noted is the character of Marot and his book, drawn by a Proteſtant hiſtorian. Another writer, but of a different perſuaſion, Famianus Strada, has given a leſs favourable account of both; and yet perhaps, allowing for that prejudice which he could not but entertain againſt the author of ſuch an innovation as this of Marot undoubtedly was, it is ſuch as will juſtify the character that Sleidan has given of him; that of Strada is as follows:

'Among the grooms of the bed-chamber to Francis I. of France, there was one Clement Marot, born at Douve, a village in the earldom of Namur, a man naturally eloquent, having a rare vein in French poetry, wherewith the king was much taken, who therefore kept him as a choice inſtrument of his learned pleaſures. But as his wit was ſomewhat better than his conditions, from his acquaintance with the Lutherans he was ſuſpected to have changed his religion; and therefore fearing the king would be offended, he fled to his majeſty's ſiſter at Bern, the old ſanctuary for delinquents; a while after, the king was pacified and he returned to Paris, where he was adviſed by his friend Franciſcus Vatablus, the Hebrew lecturer, to leave the trifling ſubjects he wrote upon, and ſtudy divine poeſy. Thereupon he began to tranſlate the Pſalms of the Hebrew prophet into French ſtanzas, but ſo ignorantly and perverſely *, as a man altogether unlearned, that the king, though he often ſung his verſes, yet, upon the juſt complaints of the doctors of the Sorbonne, and their ſevere cenſure paſt on them, commanded that nothing of Marot in that kind ſhould be from thenceforth publiſhed. But being forbid by proclamation, as it often happens, the longing of the reader, and

* Marot underſtood not the Hebrew language, but was furniſhed with a tranſlation of the Pſalms by Vatablus. Bayle, MAROT, in not.

' fame

'fame of the work was increaſed ſo, that new tunes were ſet to Ma-
'rot's rhymes, and they were ſung like profane ballads. He in the
'mean time growing bold by the applauſes of the people, and not able
'to forbear bragging, for fear of puniſhment, ran to Geneva; and fly-
'ing from thence for new crimes committed, and firſt having been well
'whipped for them, he died at Turin. The ſucceſs of this tranſla-
'tion of the Pſalms moved Theodore Beza, a friend of Marot, and
'who wrote an elegy in French on his death, to add to the fifty which
'Marot had publiſhed, a verſion in French of the other hundred made
'by himſelf, ſo the whole book of David's pſalms was finiſhed; and
'to make it pleaſing to the people, tunes were ſet to them by excel-
'lent compoſers, that chimed ſo ſweetly, that every one deſired to have
'the new pſalter; but many errors in it againſt religion being de-
'tected, and the work therefore prohibited, as well becauſe the ſa-
'cred verſes of the prophet were publiſhed in a vulgar tongue by
'profane perſons, as that they were *dolo malo* bound up with Cal-
'vin's catechiſm at Geneva: theſe ſinging pſalms, though abhor-
'red and ſlighted by the Catholics, remained in high eſteem with he-
'retics; and the cuſtom of ſinging the Geneva pſalms in French at
'public meeetings, upon the highway, and in ſhops, was thenceforth
'taken for the diſtinctive ſign of a ſectary *.'

To this account of Strada may be added from Bayle, that the firſt publication of thirty of the pſalms was dedicated to Francis I. that it was ſo well received by the people, that copies could not be printed ſo faſt as they were ſold off; that they were not then ſet to muſic as they are now, to be ſung in churches, but every one gave ſuch a tune as he thought fit; 'Each of the princes and courtiers,' ſays this author, 'took a pſalm for himſelf: Hen. II. loved this, "Ainſi qu'on "oit le cerf bruire," which he ſung in hunting; Madam de Valenti-'nois took this, "Du fond de ma penſée." The queen choſe the 'pſalm "Ne vueilles pas ô Sire," which ſhe ſung to a merry tune; 'Anthony king of Navarre took this, "Revenge moy, pren le que-"relle," and ſung it to the tune of a dance of Poitou. In the mean 'time Marot fearing leſt he ſhould be ſent to priſon, fled to Geneva, 'where he continued his verſion as far as fifty pſalms. Beza put

* Strada de Bello Belgico, lib. III. Sir Rob. Stapylton's tranſlation. Ex Florimond de Remond in Hiſt. Ortu, &c. Hæres. lib. viii.

'the remaining hundred into verſe; and the pſalms which he rhym-
'ed in imitation of Marot's, were received by all men with great
'applauſe.'

CHAP. III.

NO ſooner was this verſion of the Pſalms completed, than Calvin, who was then at the head of the church of Geneva, determined as it were to conſecrate it, and introduce the practice of ſinging pſalms amongſt his people: for ſome time he ſtood in doubt whether to adopt the Lutheran choral form of ſinging in conſonance, or to inſtitute a plain uniſonous melody in which all might join; at length he reſolved on the latter, and to this end employed a muſician, named Guillaume Franc, to ſet them to eaſy tunes of one part only, in which the muſical compoſer ſucceeded ſo well, that the people became infatuated with the love of pſalm-ſinging; at length, that is to ſay, in the year 1553, which was about ſeven after the verſion was completed, Calvin, to put the finiſhing hand to his deſign, divided the pſalms into pauſes or ſmall portions, and appointed them to be ſung in churches, and ſo made them a form of religious worſhip; ſoon after they were bound up with the Gèneva Catechiſm, and from that time the Catholics, who had been accuſtomed to ſing Marot's pſalms in common with profane ſongs, were forbid the uſe of them under a ſevere penalty. The Proteſtants however continued the indiſcriminate uſe of them at church; they conſidered the ſinging of pſalms as an exerciſe of devotion; in the field it was an incentive to courage and manly fortitude, for in their frequent inſurrections againſt their perſecutors, a pſalm ſung by four or five thouſand of them anſwered the end of the muſic of trumpets and other warlike inſtruments, and, in ſhort, was among them the accuſtomed ſignal to battle.

To this purpoſe Strada mentions ſeveral notable inſtances that happened a few years after the publication of Marot's verſion; and firſt, ſpeaking of the popular tumults in the Low Countries about the year 1562, he relates that 'two French Calviniſt preachers in the night, 'the one at Valenciennes, and the other at Tournay, openly before a 'great aſſembly in the market-place, delivered their new goſpel, and 'when they had done were followed through the ſtreets by the multi-
'tude,

'titude, to the number of an hundred at Valenciennes, and ſix hun-
'dred at Tournay, ſinging David's Pſalms in French *. And in an-
'other place he ſays that on the 21ſt of Auguſt, 1566, the heretics
'came into the great church at Antwerp with concealed wea-
'pons, as if they reſolved, after ſome light ſkirmiſhes for a few
'days paſt, to come now to battle, and waiting till evenſong was
'done they ſhouted with an hideous cry Long live the Gheuſes †; nay
'they commanded the image of the bleſſed Virgin to repeat their ac-
'clamation, which if ſhe refuſed to do, they madly ſwore they
'would beat and kill her; and though Johannes Immerſellius, prætor
'of the town, with ſome apparitors, came and commanded them to
'keep the peace, yet he could not help it, but the people running
'away to get out of the tumult, the heretics ſhut the doors after
'them, and as conquerors poſſeſſed themſelves of the church. Now
'when they ſaw all was theirs, hearing the clock ſtrike the laſt hour
'of the day, and darkneſs giving them confidence, one of them, leſt
'their wickedneſs ſhould want formality, began to ſing a Geneva pſalm,
'and then, as if the trumpet had ſounded a charge, the ſpirit moving
'them all together, they fell upon the effigies of the mother of God,
'and upon the pictures of Chriſt and his ſaints, ſome tumbled
'down and trod upon them, others thruſt ſwords into their ſides, or
'chopped off their heads with axes, with ſo much concord and fore-
'caſt in their ſacrilege, that you would have thought every one had
'had his ſeveral work aſſigned him; for the very harlots, thoſe com-
'mon appurtenances to thieves and drunkards, catching up the wax
'candles from the altars, caſt down the ſacred plate, broke aſunder
'the picture frames, defaced the painted walls; part ſetting up lad-
'ders, ſhattered the goodly organs, broke the windows flouriſhed
'with a new kind of paint. Huge ſtatues of ſaints that ſtood in the
'walls upon pedeſtals, they unfaſtened and hurled down, among
'which an ancient great crucifix, with the two thieves hanging on
'each hand of our Saviour, that ſtood right againſt the high altar,
'they pulled down with ropes and hewed it to pieces, but touched not
'the two thieves, as if they only worſhipped them, and deſired them
'to be their good lords. Nay they preſumed to break open the con-

* De Bello Belgico, lib. III.

† A name which at a drunken bout they had taken to diſtinguiſh their faction by. Strada, 109.

'ſervatory of the eccleſiaſtical bread, and putting in their polluted 'hands, to pull out the bleſſed body of our Lord. Thoſe baſe off-'ſcourings of men trod upon the deity, adored and dreaded by the 'angels. The pixes and chalices which they found in the veſtry 'they filled with wine prepared for the altar, and drank them off in 'deriſion: they greaſed their ſhoes with the chriſme or holy oil; 'and after the ſpoil of all theſe things, laughed and were very merry 'at the matter *.'

Such were the effects produced by the introduction of pſalm-ſinging among thoſe of the reformed religion; and no one can be at a loſs for a reaſon why thoſe of the Romiſh communion have expreſſed themſelves with the utmoſt bitterneſs againſt the practice of it. Bayle in the article MAROT, has given a letter from a gentleman who had ſerved the queen of Navarre, to Catherine de Medicis, ſubſcribed Villemadon, dated in Auguſt 1590, containing an account of the reception of the pſalms of Marot met with at court, but abounding with ſuch ſevere and ſcurrilous invectives againſt the Calviniſtical pſalmody, and thoſe who were the friends of it, that the omiſſion of it in this place will, it is hoped, find a ready excuſe.

From the ſeveral relations herein before given it would be difficult to form any judgment either of the merit of Marot's verſion or of its author, but Bayle has ſummed up his character, and, after beſtowing high commendations on his Pſalms, ranks him among the beſt of the French poets.

Having ſaid thus much of the poetry, it now remains to ſpeak of the muſic of Marot's pſalms; the common notion is that they were originally ſet by Lewis Bourgeois and Claude Goudimel, which is only ſo far true as it reſpects the ſetting of them in parts; for it appears by an anecdote communicated to Bayle by a profeſſor of Lauſanne, and inſerted in a note on a paſſage of his life of Marot, that before this they were ſung to melodies of one part only in the churches at Geneva, and that the compoſer of thoſe melodies was one Guillaume Franc; and to this fact Beza himſelf teſtifies in a kind of certificate, ſigned with his own hand, dated 2 Nov. 1552. Bayle's correſpondent farther adds, that he had in his poſſeſſion a copy of the Geneva pſalms, printed in 1564, with the name Guillaume Franc to it, whereto is prefixed the licence of the magiſtrate, ſigned Galla-

* De Bello Belgico, lib. V.

tin,

tin, and ſealed with red wax, declaring Guillaume Franc to be the author of the muſical notes to which the pſalms in that impreſſion are ſet.

It ſeems that Bourgeois compoſed muſic to only eighty three of the Pſalms, which muſic was in four, five, and ſix parts; theſe Pſalms ſo ſet were printed at Lyons in 1561. As to Goudimel, it is certain that he ſet the whole in four and five parts, for the book was printed at Paris in 1565, by Adrian Le Roy and Robert Ballard. Nevertheleſs there is reaſon to think that this or ſome other collection of Marot's Pſalms with the muſic, had made its appearance earlier than 1565; and indeed expreſs mention is made of fifty of Marot's pſalms with the muſic, printed at Straſburg with the liturgy in 1545; and there is extant a preface to Marot's pſalms written by Calvin himſelf, and dated 10 June, 1543, wherein is the following paſſage: 'All 'the pſalms with their muſic were printed the firſt time at Geneva, 'with a preface concerning an agreement of the printers thereof, 'whereby they had engaged to appropriate a part of the profits ariſing 'from that and future impreſſions for the relief of the poor Refugees 'at Geneva *.

The name Guillaume Franc is hardly known among muſicians, however, as the original melodies have never been aſcribed to any other author, credit may be given to the anecdote above-mentioned to have been communicated to Bayle concerning them. What thoſe original melodies were will hereafter be conſidered. It is certain that the honour of firſt compoſing muſic in parts to the Geneva pſalms is due to Bourgeois and Goudimel; of the former very little is to be learned, but the character and unfortunate hiſtory of the latter remain on record.

Claude Goudimel, a ſuppoſed native of Franche Comté, was of the reformed religion; and in the Hiſtoire Univerſelle of Monſ. D'Aubigné is mentioned, among other eminent perſons, to have been murdered in the maſſacre of Paris on St. Bartholomew's day, anno 1572: the circumſtances of his death, as there related, are, that he, together with Monſ. Perot, a civilian, were thrown out

* Bayle, Marot, in not. This agreement is alluded to by the deacons of the church of Geneva, who in a note after the preface to the Sermons of Calvin on Deuteronomy, publiſhed anno 1567, complain of the breach of it, inſiſting that thoſe who printed the pſalms every day, could not with a good conſcience do ſo without paying to their poor what was promiſed and agreed to be paid for their uſe before they were printed the firſt time.

of

of a window, dragged along the ſtreets and caſt into the river; but this account is erroneous in reſpect of the place of his death; for Thuanus, in that part of his hiſtory where he takes occaſion to mention the maſſacre of Lyons, has theſe words: 'The ſame fate [death] attended Claudius Goudimel, an excellent muſician of our time, who ſet the pſalms of David, tranſlated into metre by Clement Marot and Theodore Beza, to various and moſt pleaſing tunes.' In the Proteſtant Martyrology mention is made of Goudimel in theſe words: 'Claudius Goudimel, an excellent muſician, and whoſe memory will live for ever for having compoſed tunes to the greater part of David's pſalms in French.'

With reſpect to Goudimel's work, the muſic in four parts to the pſalms, it was firſt publiſhed in the year and has paſt a multitude of editions; one in 1602, printed at Delft, without any mention of Bourgeois, is intitled 'Les Pſeaumes mis in riune Françoiſe. Par Clement Marot & Theodore de Beze; mis en muſique à quatre parties par Claude Goudimel.' Theſe pſalms, for the greater facility in ſinging them, are of that ſpecies of muſical compoſition called Counterpoint; but before his death Goudimel had meditated a noble work, viz. the pſalms in five, ſix, ſeven, and eight parts compoſed in the form of motets, with all the ornaments of fugue, and other inventions common to that kind of muſic; he had made a conſiderable progreſs in it, and, had not death prevented him, would quickly have completed the work.

The pſalms of Marot and Beza were alſo ſet by another very eminent muſician, Claude le Jeune, of whom an account has already been given *. He was a Proteſtant, a native of Valenciennes, and a favourite of Henry IV. of France. In the title-page of many of his works, publiſhed after his death he is ſtyled 'Phenix des muſiciens;' and unqueſtionably he was in his art one of the greateſt men of that day.

There are extant two collections of pſalms with the muſic of Claude le Jeune, both which appear to be poſthumous publications; the one of theſe, moſt beautifully printed in ſeparate books, of a ſmall oblong form, at Paris, in 1613, and dedicated by his ſiſter, Cecile le Jeune, to the Duke de Bouillon, contains the whole hundred and fifty pſalms of Marot and Beza, with the muſic in four and five parts as it is ſaid, but in truth the fifth part is frequently nothing more than

* Book II. chap. iii. of this volume.

rea-

a reduplication of ſome of the others in the octave above. A few of the pſalms in this collection are plain counterpoint, the reſt are of a more artificial contexture, but eaſy enough for the practice of perſons moderately ſkilled in ſinging. There is extant alſo another collection, publiſhed at Paris in 1606, of a larger ſize than the former, entitled 'Pſeaumes en vers mezurez, mis in Muſique, A 2, 3, 4, 5, 6, 7, & 8 'parties, par Claude le Jeune, natif de Valentienne, Compoſiteur de 'la muſique de la chambre du Roy;' theſe are certain ſelect pſalms paraphraſed by an unknown author, and as to the muſic, it abounds in all thoſe ornaments of fugues, points, and varied motion, which diſtinguiſh the Canto figurato from the Canto fermo; ſo that thus ſet they might not improperly be ſtyled Motets. This laſt collection of pſalms was publiſhed by the author's ſiſter Cecile le Jeune, and dedicated by her to a friend and fellow-ſervant of her brother, one of the gentlemen of the chamber to Henry IV.

She alſo publiſhed in 1603, and dedicated to our king James I. a book entitled Le Printemps, containing compoſitions of her brother in three, four, five, ſix, ſeven, and eight parts, in the ſtyle of madrigals. By an advertiſement prefixed to the book it ſeems that it was part of a work which the author had undertaken, and intended to adapt to the four ſeaſons of the year. Another work of his was alſo publiſhed by the ſame Cecile le Jeune in 1606, intitled 'Octonaires de la va-'nité et inconſtance du monde,' in three and four parts.

Theſe two muſicians, Goudimel and Claude le Jeune, are the moſt celebrated compoſers of muſic to the French pſalms. But here it is neceſſary to remark, that though the common opinion is that they each compoſed the four parts, ſuperius, contratenor, tenor and baſſus of every tune, yet the tenor part, which at that time was of the moſt conſequence, as it carried in it the air or melody of the whole compoſition, is common both to the tunes of Goudimel and le Jeune, and was in fact compoſed by another perſon, ſo that neither of them have done any thing more than given the harmony to a certain melody, which melody is in both authors one and the ſame.

It is very difficult to aſſign a reaſon for this conduct, unleſs we ſuppoſe that theſe melodies, to which the ſtudies and labours of both theſe eminent men were but ſubſervient, were on the ſcore of their antiquity or excellence, in ſuch eſtimation with the people, as to ſubject a mo-

a modern muſician that ſhould reject them, to the imputation of envy or vanity; or, perhaps after all, and abſtracted from every other claim to preference, the frequent uſe of them in the French proteſtant congregations might have occaſioned ſuch prejudices in their favour, as to render any others actually inadmiſſible among them. In either caſe our curioſity leads us to enquire who was the author of thoſe melodies which two of the moſt eminent muſicians of France condeſcended thus to honour. In ſhort, recollecting what Bayle has related about the original French pſalm-tunes of one part, and laying the above circumſtances together, there is little reaſon to doubt but that thoſe original melodies which conſtitute the tenor part, and are therefore the ground-work of Goudimel and Claude le Jeune's pſalm-tunes, were thoſe very original tunes which the above cited author has aſcribed to Guillaume Franc.

The pſalms thus ſet by Goudimel and Claude le Jeune, were introduced into the public ſervice of the church, not only at Geneva, but in France, Flanders, and moſt other countries where the Reformation had got footing, and the ſervice was in the French language; and continued to be ſung until the verſion became obſolete: the church of Geneva, the firſt that received, was the firſt that forſook it and made uſe of another, begun by Monſ. Conrart, and finiſhed by Monſ. Baſtide; but the French churches, which ſince the revocation of the edict of Nantes became ſettled in foreign countries, continued and ſtill uſe, the verſion of Marot and Beza, reviſed and altered from time to time through a great number of editions, ſo as to correſpond with thoſe innovations and refinements to which the French and moſt other living languages are liable.

Of the German pſalmody very little can be ſaid. It is imagined that the High Dutch verſion of the pſalms was made very ſoon after Luther's time by ſome of the ableſt of their miniſters; but as the language is not very fit for poetry, whether it be good or bad the world has ſhewn very little curioſity to enquire. There are many excellent melodies ſung in the German proteſtant congregations, which is no wonder, conſidering that that country has been famous for ſkilful muſicians. They have a tradition among them that ſome of theſe melodies were compoſed by Luther himſelf; and as it is certain that he was ſkilled in muſic, that they were is highly probable.

CHAP.

CHAP. IV.

IT remains now to ſhew what part the church of England acted with reſpect to church muſic, and to account for its exiſtence at this day: and here it may be obſerved, that the great revolutions of religion and government generally take a tincture from the characters of thoſe under whoſe authority or influence they are brought about. The affection of Leo X. to muſic, was propitious to the final eſtabliſhment of choral ſervice in the Romiſh church; and that it is yet retained in this kingdom, notwithſtanding the reformation, and the many efforts of its enemies to baniſh it, may be aſcribed to the like diſpoſition in the four laſt princes of the Tudor family. For to inſtance in Henry VIII. it is certain that he was not only a lover of muſic, but profoundly ſkilled in it as a ſcience *.

It will appear farther, that all the children of Henry were ſkilled in muſic; with reſpect to his ſon Edward, we are told by Cardan that he 'Cheli pulſabat;' and in Edward's manuſcript Journal, written with his own hand, now in the Britiſh Muſeum, and which is printed in Burnet's Hiſtory of the Reformation, mention is made of his playing on the lute to the French embaſſador †.

As to Mary, her affection for the choral ſervice might probably ariſe from her attachment to the Romiſh religion, yet ſhe too was ſkilled in the practice of muſic, as appears by a letter from her mo-

* See the foregoing volume, book IV. chap. x. In a letter from Sir John Harrington to the lord treaſurer Burleigh, mention is made of certain old Monkiſh rhymes called 'The Blacke Saunctus, or Monkes Hymn to Saunte Satane.' The father of Sir John Harrington, who had married a natural daughter of Henry VIII. named Eſther, and was very well ſkilled in muſic, having learned it, as the letter ſays, 'in the fellowſhip of good 'Maiſter Tallis, ſet this hymn to muſic in a canon of three parts; and the author of the letter ſays that king Henry was uſed 'in pleſaunt moode to ſing it.' Nugæ Antiquæ, printed for W. Frederick at Bath, 8vo, 1769, pag. 132.

† '19 July [1551]. Monſ. le Mareſchal St. Andre ſupped with me; after ſupper 'ſaw a dozen courſes, and after I came and made me ready. 20. The next morning he 'came to me to mine arraying, and ſaw my bedchamber, and went a hunting with hounds, 'and ſaw me ſhoot, and ſaw all my guards ſhoot together; he dined with me, heard me play 'on the lute, ride; came to me to my ſtudy, ſupped with me, and ſo departed to Richmond.' Collection of Records, &c. in the Appendix to Burn. Hiſt. Reform. part II. pag. 31.

ther queen Catherine to her, wherein ſhe recommends to her the uſe of the virginals or lute if ſhe has any *.

The ſkill in muſic which Elizabeth poſſeſſed is clearly evinced by the following paſſage in Melvil's Memoirs †. 'The ſame day, after 'dinner, my Lord of Hunſdean drew me up to a quiet gallery that I 'might hear ſome muſic, (but he ſaid he durſt not avow it) where I 'might hear the queen play upon the virginals. After I had hark-'ned a while I took by the tapiſtry that hung before the door of the 'chamber, and ſeeing her back was towards the door, I entered 'within the chamber, and ſtood a pretty ſpace, hearing her play 'excellently well; but ſhe left off immediately ſo ſoon as ſhe turned 'her about and ſaw me. She appeared to be ſurprized to ſee me, and 'came forward, ſeeming to ſtrike me with her hand, alledging ſhe 'was not uſed to play before men, but when ſhe was ſolitary to 'ſhun melancholy ‡.' To this paſſage it may not be improper to add a little anecdote, which perhaps has never yet appeared in print, and may ſerve to ſhew either that ſhe had, or affected to have it thought ſhe had, a very nice ear. In her time the bells of the church of Shoreditch, a pariſh in the northern ſuburbs of London, were much eſteemed for their melody; and in her journies from Hatfield to London, as ſoon as ſhe approached the town, they conſtantly rang by way of congratulation. Upon theſe occaſions ſhe ſeldom failed to ſtop at a ſmall diſtance ſhort of the church, and amidſt the prayers and acclamations of the people, would liſten attentively to and commend the muſic of the bells.

From theſe particulars it may reaſonably be inferred, that the ſeveral princes to whom they relate were diſpoſed to the retention of muſic in our ſolemn church ſervice. It remains to ſhew on the other hand what were the ſentiments of thoſe who headed the reformation in England with reſpect to this part of divine ſervice.

And firſt it appears that great complaints were made by many of the dignified clergy and others, of the intricacy and difficulty of the church muſic of thoſe times. In conſequence whereof it was once propoſed that organs and curious ſinging ſhould be removed from our churches §. Latimer, in his dioceſe of Worceſter, went ſtill farther,

* Burnet Hiſt. Reform. part II. Appendix pag 142. † Lond. 1752, pag. 99.

‡ It is alſo ſaid that ſhe played on an inſtrument ſtrung with wire, called the Poliphant. Preface to Playford's Introduction to the Skill of Muſick, edit. 1666.

§ Burn. Hiſt. Reform. part III. pag. 302. 304.

as

as appears by certain injunctions of his to the prior and convent of St. Mary, whereby he forbids in their ſervice all manner of ſinging *.

By a ſtatute of 27 Hen. VIII. cap. 15, power was given to the king to nominate two and thirty perſons of his clergy and laity to examine all canons, conſtitutions, and ordinances provincial and ſynodical, and to compile a body of ſuch eccleſiaſtical laws as ſhould in future be obſerved throughout this realm. Nothing was done towards this neceſſary work during the life-time of Henry; but in the reign of his ſon the conſideration of it was reſumed, and a commiſſion granted for the purpoſe to eight biſhops, eight divines, eight civilians, and eight common lawyers. The deliberations of this aſſembly, compoſed of the ableſt men in their ſeveral profeſſions that the age afforded, terminated in a work, which though printed and exhibited to public view, is incomplete, and apparently defective in reſpect of authority, as wanting the royal ſanction. It was publiſhed firſt in 1571, by Fox the Martyrologiſt, and by ſome other perſon, for very obvious reaſons, in 1640, under the title of Reformatio Legum Eccleſiaſticarum. Dr. Walter Haddon, a celebrated Latin ſcholar of that age, and Sir John Cheke were employed in drawing it up, in the doing whereof they very happily imitated the ſtyle and form of the Roman civil law, as contained in the Pandects and Inſtitutes of Juſtinian; but it ſeems the giving the work an elegant form was the whole of their merit, for virtually and in ſubſtance it was the work of Cranmer, who at that time was juſtly eſteemed the ableſt canoniſt in England.

Upon this work it may be obſerved that if ever choral muſic might be ſaid to be in danger of being baniſhed from our churches, the era of the compilation of the Reformatio Legum Eccleſiaſticarum was of all others the time; and it may well be imagined that to thoſe who were intereſted in the retention of the ſolemn church ſervice, the years which were ſpent in framing that work, were a dreadful interval; however their fears were conſiderably abated when it was known that the thirty-two commiſſioners had not reprobated church muſic, but had barely condemned, by the name of figurate and operoſe muſic, that kind of ſinging which was productive of confuſion, and rendered unintelligible to the auditory thoſe parts of the ſervice which required their ſtricteſt attention; at the ſame time the rule preſcribed by the commiſſioners requires that certain parts of the ſervice be ſung

* Burnet Hiſt. Reform. part II. Collection of Records, book II. numb. 23.

by

by the miniſters and clerks in a plain, diſtinct, and audible manner; which in effect was nothing more than reducing choral ſervice to that ſtate of purity and ſimplicity from which it had deviated *.

In the book of Homilies we meet with a paſſage, which, whether intended to juſtify or reprehend the uſe of muſic in divine worſhip, has been a matter of controverſy: an objection is put into the mouth of a woman, ſuppoſed to be diſcourſing with her neighbour on the ſubject of the reformed church ſervice. which ſhe utters in the following words: 'Alas, goſſip, what ſhall we now do at church, ſince 'all the goodly ſights we were wont to have are gone; ſince we can'not hear the little piping, ſinging, chanting, and playing upon the or'gans that we could before?' Upon which the preacher interpoſes, ſaying, 'But, dearly beloved, we ought greatly to rejoice and give 'God thanks that our churches are delivered out of all thoſe things 'which diſpleaſed God ſo ſore, and filthily defiled his holy houſe and 'his place of prayer †.'

Upon a review of the cenſures on church-muſic contained in the decree of the council of Trent, heretofore mentioned, and in the Reformatio Legum Eccleſiaſticarum, it will for the moſt part be found that they were occaſioned rather by the abuſes that for a long time had attended it, than any perſuaſion in the reformers of the unlawfulneſs of the practice. It is true that thoſe of the Engliſh clergy, who in the perſecution under queen Mary had fled to Francfort, and there laid the foundation of nonconformity, affected to conſider it as ſuperſtitious and idolatrous; but the leſs rigid of their brethren thought it had a tendency to edification, and was ſufficiently warranted by ſcripture and the practice of the primitive church.

* 'In divinis capitibus recitandis, & Pſalmis concinendis, miniſtri & clerici diligenter 'hoc cogitare debent, non ſolùm à ſe Deum laudari oportere, ſed alios etiam hortatu & 'exemplo & obſervatione illorum ad eundem cultum addueendos eſſe. Quapropter partitè 'voces & diſtinctè pronuntieut, & cantus ſit illorum clarus & aptus, ut ad auditorum 'omnia ſenſum, & intelligentiam proveniant; itaque vibratam illam, & operoſam muſi'eam, quæ figurata dicitur, auferri placet, quæ ſic in multitudinis auribus tumultuatur, 'ut ſæpè linguam non poſſit ipſam loquentem intelligere. Tum auditores etiam ipſi ſint 'in opere ſimul eum clericis & miniſtris certas divinorum officiorum particulas canentes, 'in quibus Pſalmi primùm erunt, annumerabitur fidei ſymbolum, & gloria in excelſis, 'decem ſolemnia præcepta, cæteraque hujuſmodi præcipua religionis capita, quæ maxi'mum in communi fide noſtra pondus habent: hiis enim piis divini cultus exercitationi'bus & invitamentis populus ſeipſum eriget, ac ſenſû quendam habebit orandi, quorum 'ſi nullæ niſi auſculiandi partes ſint, ita friget & jacet mens, ut nullam de rebus divinis 'vehementem & ſeriam cogitationem ſuſcipere poſſit.' Reformatio Legum Eccleſiaſticarum, tit. De Divinis Officiis, cap. 5.

† Second part of the Homily of the Place and Time of Prayer, pag. 209.

The

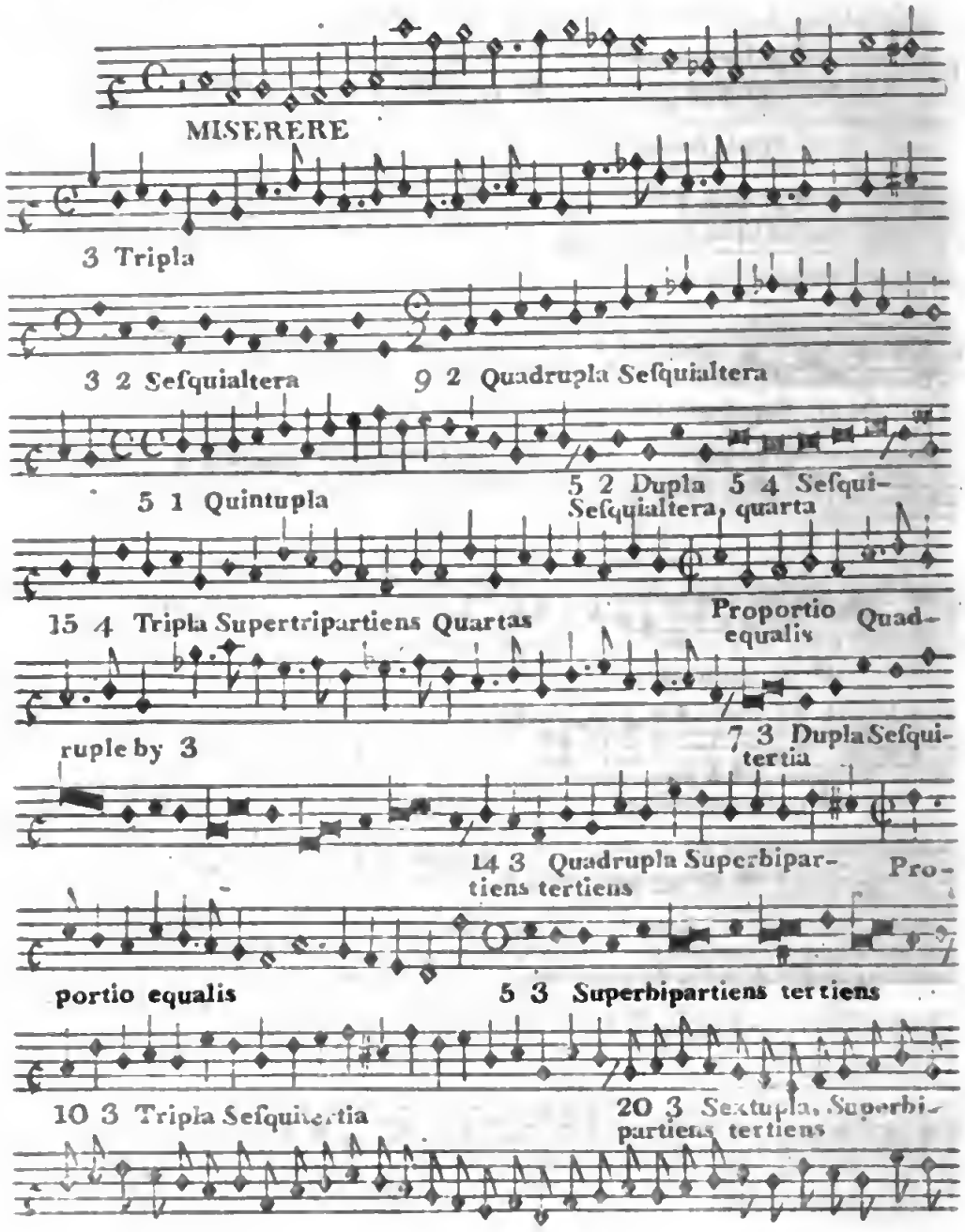
The rule laid down for church muſic in England, almoſt a thouſand years ago, was 'Simplicem ſanctámque Melodiam, ſecundum 'morem Eccleſiæ, ſectentur *;' with a view to this the thirty-two commiſſioners laboured to prevent the corruption of a practice that had at leaſt the ſanction of antiquity on its ſide, and to remove from the church what they as juſtly as emphatically termed 'curious ſinging.'

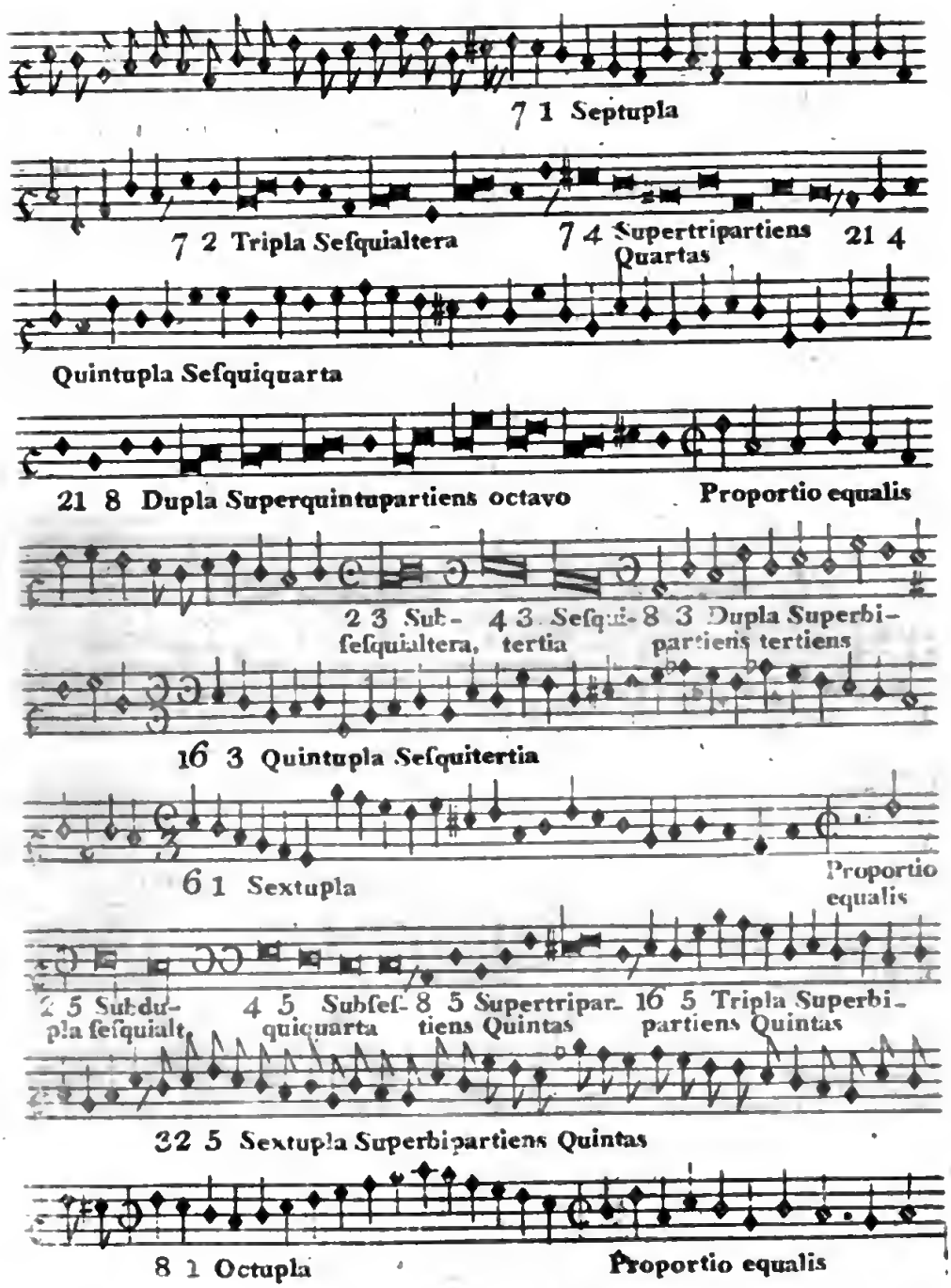
There is an ambiguity in the expreſſion 'curious ſinging,' which might lead a ſtranger to the ſtate of muſic at this period to ſuſpect that it meant ſuch a nicety, exactneſs, and volubility in the performance, as is at preſent required in the muſic of the theatre; but this ſeems not to have been the caſe. Morley, who is ſomewhat free in his cenſure of the choir ſingers of his time, acquits them of any ſuch affected nicety in their ſinging as might lead men to ſay it was over curious: on the contrary, he repreſents their performance as ſlovenly to a great degree †. In ſhort, the true object of thoſe many cenſures which at different times were paſſed on choir ſervice, was not curious ſinging, but intricate, elaborate, and unedifying muſic: *figurata* is the epithet by which it is characterized in the Reformatio Legum Eccleſiaſticarum; now *Cantus figuratus* is a term uſed in contradiſtinction to *Cantus planus* or *Cantus firmus*, and means that kind of ſong which abounds with fugues, reſponſive paſſages, and a commixture of various and intricate proportions, which, whether extemporary or written, is by muſicians termed deſcant, and of this kind of muſic the following is a ſpecimen ‡.

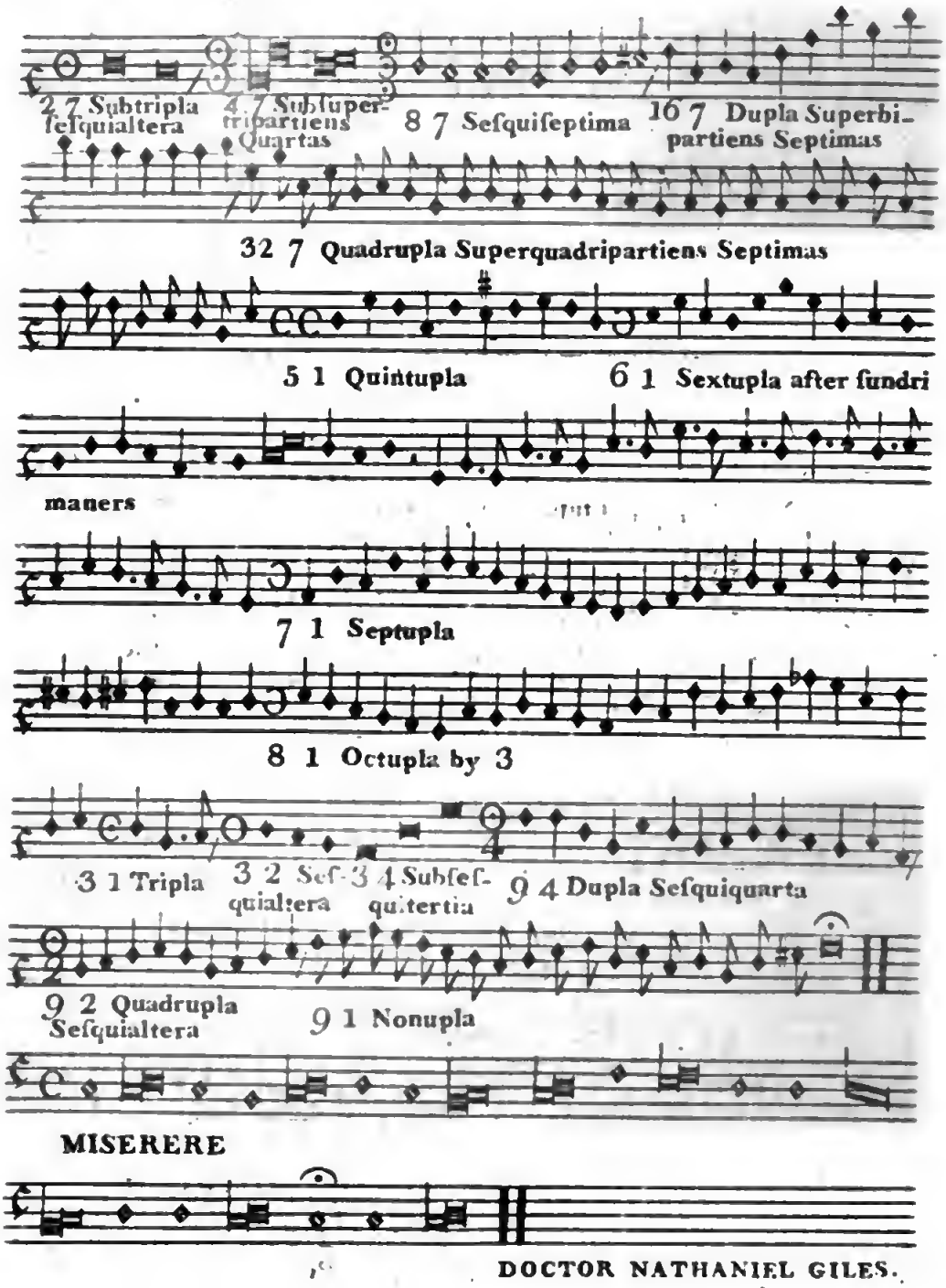
* Spelman. Concil. vol. I. pag. 248. † Introd. to Practicall Muſic, pag. 179.

‡ Dr. Brown, on the authority of Gaſſendi, aſſerts that ſome time, he ſays not how long, after the invention of counterpart by Guido, according to the natural tendency of this improvement, all the world ran mad after an artificial variety of parts. Diſſertation on the Union, &c. of Poetry and Muſic, pag. 209. In this he ſeems to have made a twofold miſtake, for neither was Guido the inventor of counterpoint, nor was it after a variety of parts that the world were running mad; it was an affection for that curious and intricate muſic above ſpoken of that intoxicated the muſicians, and which firſt the council of Trent, and afterwards the thirty-two commiſſioners, as above is related, endeavoured to reform. Nor is this author leſs unfortunate in his aſſertion that the Greeks that eſcaped from the taking of Conſtantinople brought a refined and enervate ſpecies of muſic into Italy from Greece. Ibid. Some ancient Greek manuſcripts on muſic and other ſubjects were all they brought, and many of them have ſince been publiſhed; that enervate ſpecies of muſic which he complains they brought to Rome, is no where taken notice of in hiſtory; if by enervate he means elaborate, it is to be accounted for by ſuppoſing, that as the ſcience improved, the muſicians departed by degrees from that ſimplicity which diſtinguiſhes the ſongs of the Provençals, who, after all that can be ſaid, were the fathers of the modern ſecular muſic, for as to eccleſiaſtical muſic, notwithſtanding all that he has advanced, it was under the direction and management of the clergy.

A Lesson of Descant of thirtie eighte Proportions of sundrie kindes, made by Master Giles, Master of the Children at Windsor.




7 1 Septupla
7 2 Tripla Sesquialtera
7 4 Supertripartiens Quartas
21 4
Quintupla Sesquiquarta
21 8 Dupla Superquintupartiens octavo
Proportio equalis
2 3 Sub- sesquialtera,
4 3 Sesqui- tertia
8 3 Dupla Superbi- partiens tertiens
16 3 Quintupla Sesquitertia
6 1 Sextupla
Proportio equalis
2 5 Subdupla sesquialt.
4 5 Subsesquiquarta
8 5 Supertripartiens Quintas
16 5 Tripla Superbipartiens Quintas
32 5 Sextupla Superbipartiens Quintas
8 1 Octupla
Proportio equalis


2 7 Subtripla Sesquialtera
4 7 Subsuperbipartiens Quartas
8 7 Sesquiseptima
16 7 Dupla Superbipartiens Septimas
32 7 Quadrupla Superquadripartiens Septimas
5 1 Quintupla
6 1 Sextupla after fundri
maners
7 1 Septupla
8 1 Octupla by 3
3 1 Tripla
3 2 Sesquialtera
3 4 Subsesquitertia
9 4 Dupla Sesquiquarta
9 2 Quadrupla Sesquialtera
9 1 Nonupla
MISERERE
DOCTOR NATHANIEL GILES.

CHAP. V.

THE above particulars ſufficiently explain the term Curious Singing, and ſhew that the muſic of the church was, at the time above ſpoken of, extremely elaborate and artificial in its contexture. It alſo appears that thoſe who had the direction of choral ſervice in the ſeveral churches and chapels in this kingdom, were to a great degree ſolicitous about the performance of it; and to the end that every choir ſhould be furniſhed with a competent number of ſingers, more eſpecially boys, writs or placards were iſſued, empowering the officers to whom they were directed, to impreſs the male children of poor perſons in order to their being inſtructed in muſic, and qualified for choir ſervice. Tuſſer, the author of the Five hundred Points of good Huſbandry, and who was born in the reign of Henry VIII. relates that being a child, and having been ſent by his father to a muſic ſchool, as was the practice in thoſe times, he was removed to Wallingford college, where he remained till he was ſeized by virtue of one of thoſe placards, which at that time were iſſued out to ſundry men, impowering them to impreſs boys for the ſervice of the ſeveral choirs in this kingdom; and that at laſt he had the good fortune to be ſettled at St. Paul's, where he had Redford, a ſkilful muſician, for his maſter. The poor child ſeems to have had a hard time of it, as appears by his account in theſe words:

Stanza III.

It came to pas that borne I was,
Of linage good and gentle blood,
In Eſſex laier in village faier
that Rittenhall highte:
Which village lide by Bankree ſide,
There ſpend did I mine infancy;
There then my name in honeſt fame
remained in ſight.

IV.

I pet but poong, no ſpeech of tong,
Nor teares withall that often fall
From mothers eies when child out cries
to part her fro;

Could pitty make good father take,
But out I muſt to long be thruſt;
Say what I would, do what I could,
his mind was ſo.

V.

O painefull time! for every crime
What tooſed cares, like baired beares!
What bobbed lips, what perkes, what nips,
what helliſh toies!
What robes! how bare! what colledge fare!
What bread how ſtale! What penny ale!
Then Wallingford how wert thou abhor'd
of ſilly boies!

VI.

Thence for my voice, I muſt (no choice)
Away of force like poſting horſe,
For ſundrie men had placards then
ſuch child to take:
The better breſt, the leſſer reſt *
To ſerue the queere, now there now here;
For time ſo ſpent I may repent,
and ſorrow make.

VII.

But marke the chance, myſelf to vance,
By friendſhip's lot to Paule's I got;
So found I grace a certain ſpace
ſtill to remaine

* This expreſſion is worthy of a critical obſervation:

'The better breſt the leſſer reſt.'

In ſinging, the ſound is originally produced by the action of the lungs; which are ſo eſſential an organ in this reſpect, that to have a good breaſt was formerly a common periphraſis to denote a good ſinger. The Italians make uſe of the terms *Voce di Petto* and *Voce di Teſta* to ſignify two kinds of voice, of which the firſt is the beſt. In Shakeſpeare's comedy of Twelfth Night, after the clown is aſked to ſing, Sir Andrew Aguecheek ſays,

'By my troth the fool has an excellent breaſt.'

And in the ſtatutes of Stoke college in Suffolk, founded by Parker, archbiſhop of Canterbury, is a proviſion in theſe words: 'of which ſaid queriſters, after their breaſts are 'changed [i. e. their voices broke] we will the moſt apt of wit and capacity be helpen with 'exhibition of forty ſhillings, &c.' Strype's Life of Parker, pag. 9.

With

With Redford * there, the like no where
For cunning ſuch and vertue much,
By whom ſome part of muſicke art
ſo did I gaine.

VIII.

From Paule's I went, to Eaton ſent
To learn ſtreightwaies the latin phraies,
Where fiftie three ſtripes giuen to mee
at once I had
For fault but ſmall or none at all,
It came to pas thus beat I was;
See Udall † ſee the mercie of thee
to me poore lad.

Such was the general ſtate of cathedral muſic about the middle of the fifteenth century; the reformation in religion, which took place at that period, produced great alterations, as well in the diſcipline as doctrine of the Chriſtian church; theſe, ſo far as they reſpect the

* John Redford organiſt and almoner of St. Paul's. See vol. II. pag. 526.

† This Udall was Nicholas Udall, ſtyled by Bayle 'Elegantiſſimus omnium bonarum 'literarium magiſter, et earum ſelectiſſimus interpres;' and that maſter of Eton ſchool whoſe ſeverity made divers of his ſcholars run away from the ſchool for fear of beating. Roger Aſcham tells the ſtory in the preface to his Scholemaſter; and a ſpecimen of Udall's elegance both in verſe and proſe may be ſeen in the appendix to Aſcham's works in quarto, publiſhed by John Bennet, 1761.

The life of this poor man [Tuſſer] was a ſeries of misfortune; from Eton he went to Trinity-hall in Cambridge, but ſoon left the univerſity, and at different times was reſident in various parts of the kingdom, where he was ſucceſſively a muſician, ſchool-maſter, ſerving-man, huſbandman, grazier, and poet, but never throve in any of theſe ſeveral vocations. Fuller relates that he traded at large in oxen, ſheep, dairies, and grain of all 'kinds, to no profit; that whether he bought or ſold he loſt, and that when a renter he 'impoveriſhed himſelf, and never enriched his landlord;' all which ſeems to be too true by his own ſhewing, and is a proof of the truth of that ſaying in holy ſcripture that the battle is not to the ſtrong, nor the race to the ſwift.

As to the Five hundred Points of Huſbandry, it is written in familiar verſe, and abounds with many curious particulars that beſpeak the manners, the cuſtoms, and modes of living in this country from the year 1520, to about half a century after; beſides which it diſcovers ſuch a degree of œconomical wiſdom in the author, ſuch a ſedulous attention to the honeſt arts of thriving, ſuch a general love of mankind, ſuch a regard to juſtice, and a reverence for religion, that we do not only lament his misfortunes, but wonder at them, and are at a loſs to account for his dying poor, who underſtood ſo well the method to become rich.

Lu-

Lutheran ritual, have been already mentioned; and thoſe that relate to the Calviniſts are purpoſely referred to another place. It remains then to trace the riſe and progreſs of that formulary which at preſent diſtinguiſhes the church of England from the other reformed churches. And firſt it is to be noted, that until about the year 1530, the liturgy, as well here as in other countries then in ſubjection to the ſee of Rome, agreeable to the Roman ritual, was ſaid or ſung in Latin. In the year 1536 the Creed, Pater Noſter, and Ten Commandments were by the king's command put into Engliſh; and this, as Fuller obſerves, was the fartheſt pace which the reformation ſtepped in the reign of king Henry VIII*.

In the year 1548, being the ſecond of the reign of Edward VI. a liturgy wholly in Engliſh, was compoſed by Cranmer, archbiſhop of Canterbury, and other eminent divines, confirmed by a ſtatute 2 and 3 of the ſame king, that impoſed a penalty on ſuch as ſhould deprave the ſame, or neglect the uſe thereof, and printed in the year 1549, with the title of the 'Book of the Common Prayer, &c.' as being framed as well for the uſe of the people as the prieſt, and in which all are required to join in common. Againſt this liturgy ſome objections were taken by Calvin, Beza, Fagius, Peter Martyr, Bucer, and others, upon which a ſtatute was made in the fifth and ſixth years of the ſame king, enacting that it ſhould be faithfully and godly peruſed, explained, and made perfect. This was accordingly done, and, with ſome variations, the liturgy was publiſhed in 1552.

In the firſt year of the reign of queen Elizabeth it underwent a ſecond, and in the firſt of James a third reviſal; but the latter of theſe produced only a ſmall alteration in the rubric, ſo that we may date the final ſettlement of the Engliſh liturgy from the year 1559, when it was printed by Grafton, with this title, 'The Booke of Common 'Prayer and Adminiſtration of the Sacraments, and other Rites and 'Ceremonies of the Church of England.'

But notwithſtanding theſe ſeveral alterations and amendments of the ritual, it will be found that the ſolemn ſervice of our church is nearly coeval with the liturgy itſelf; for the rubric, as it ſtands in the firſt common prayer of Edward VI. preſcribes in terms the ſay-

* Church Hiſt. in Britaine, book VII. pag. 386.

ing

ing or *ſinging* of mattens and evenſong; and in the miniſtration of the communion that the clerks ſhall *ſing* in Engliſh for the office or Introite, as it is called, a pſalm appointed for that day. And again it directs that the clerks ſhall ſing one or many of the ſentences therein mentioned, according to the length and ſhortneſs of the time that the people be offering. Again, the rubric to the ſame firſt common prayer of Edward VI. directs that on Wedneſdays and Fridays the Engliſh litany ſhall be ſaid or *ſung* in all places after ſuch form as is appointed by the king's majeſty's injunctions. Theſe, together with the ſeveral directions contained in the rubric above-cited, for ſinging the poſt communions, Gloria in excelſis, and other parts of the ſervice, ſufficiently prove that, notwithſtanding the objections againſt choral muſic, and the practice of ſome of the reformed churches, the compilers of the liturgy, and indeed the king himſelf, as may be gathered from his injunctions, looked upon the ſolemn muſical ſervice as tending to edification, and were therefore determined to retain it. And this opinion ſeems to be adopted by the ſtatute of 2 and 3 Edw. VI. cap. 1. which though it contains no formal obligation on the clergy or others to uſe or join in either vocal or inſtrumental muſic in the common prayer, yet does it clearly recognize the practice of ſinging, and that in ſuch terms, as cannot but preclude all queſtion about the lawfulneſs of it with thoſe who admit the authority of parliament to determine the form and order of public worſhip, for the ſtatute enacts that 'if any manner of parſon, vicar, or other whatſoever miniſter 'that ought to ſing or ſhould *ſing* or ſay Common Prayer, according 'to the form then lately appointed, or ſhall refuſe to uſe the ſame, or 'ſhall uſe any other form, he ſhall forfeit, &c.'

And ſection VII. of the ſame ſtatute is a proviſo that pſalms or prayer taken out of the Bible may be uſed in due time, not letting or omitting thereby the ſervice or any part thereof *.

The ſubſequent abolition of the maſs, and the introduction of a new liturgy into the church, calculated to be either ſung or ſaid in churches, as it implied no leſs than a total repudiation of the ancient

* With reſpect to the manner of performing the ſolemn choral ſervice at the beginning of the reign of Edward VI. we meet with the following note: 'On the eighteenth day of 'the moneth of September, 1547, the letany was ſung in the Engliſh tongue in St. Paul's 'church between the quire and the high altar, the ſingers kneeling, half on the one ſide 'and half on the other. And the ſame day the epiſtle and goſpel was alſo red at the high 'maſs in the Engliſh tongue.' Heylin's Hiſtory of the Reformation, pag. 42.

muſical ſervice, made it neceſſary for thoſe who were concerned to maintain the dignity and ſplendor of divine worſhip to think of framing a new one. Many very excellent muſicians were living about that time, but few of them had embraced the new religion, as it was called, and thoſe of the old could not be expected immediately to aſſiſt in it. Dr. Tye, the king's preceptor in muſic, was a proteſtant, but he had undertaken, in emulation of Sternhold, to tranſlate the Acts of the Apoſtles into Engliſh metre, and farther ſet them to muſic of four parts; notwithſtanding all which, in leſs than two years after compiling of king Edward's liturgy, a formule was compoſed, ſo perfect in its kind, that, with ſcarce any variation, it continues to be the rule for choral ſervice even at this day.

The author of this valuable work was that John Marbeck or Merbecke, of whoſe perſecution, grounded on a ſuſpicion of hereſy, an ample account has herein before been given. This book was printed by Richard Grafton in 1550, and has this ſhort title:

The Booke of Common Praier noted.

At the bottom of the laſt leaf is the name John Merbecke, by which we are to underſtand that he was the author or compoſer of the muſical notes: theſe, ſo far as the liturgy of Edward VI. and that of Elizabeth may be ſaid to correſpond, are very little different from thoſe in uſe at this day, ſo that this book may truly be conſidered as the foundation of the ſolemn muſical ſervice of the church of England.

A particular account of this curious work is here intended to be given, but firſt it is neceſſary to obſerve that it is formed on the model of the Romiſh ritual; as firſt, it contains a general recitatory intonation for the Lord's Prayer, the Apoſtles Creed, and ſuch other parts of the ſervice as are moſt proper to be red, in a certain key or pitch. To the Verſicles, Reſponſes, Introits, Kyries, Gloria in excelſis, Offertories, Preſaces, Sanctus, and Poſt-communions, melodies are adapted, of a grave and decent form, and nearly as much reſtrained as thoſe of St. Ambroſe or Gregory; and theſe have an harmonical relation to the reſt of the ſervice, the dominant of each being in uniſon with the note of the key in which the whole was to be ſung.

After a ſhort explanation of the muſical characters that occur in the book, follows the order of Mattins, beginning with the Lord's Prayer

Prayer *, which, as it is not required by the rubric to be ſung, is ſet to notes that beſpeak nothing more than a ſucceſſion of ſounds of the ſame name and place in the ſcale, viz. C SOL FA UT, that being about the mean tone of a tenor voice. Theſe notes are of various lengths, adapted to expreſs the quantity of the ſyllables, which they do with great exactneſs.

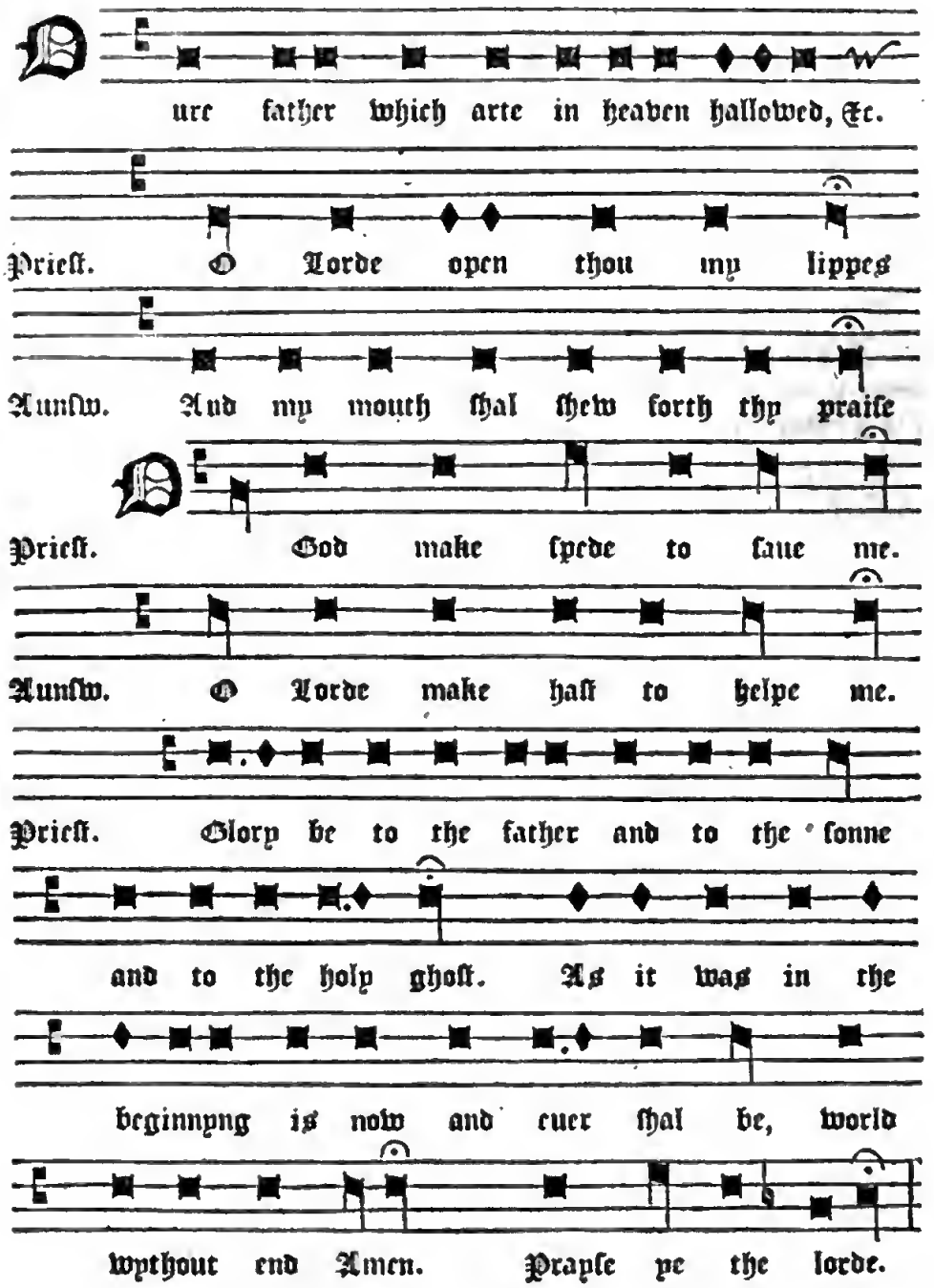
For the reaſons of this uniform kind of intonation it is neceſſary to recur to the practice of the church at the time when choral or antiphonal ſinging was firſt introduced into it, when it will be found that almoſt the whole of the liturgy was ſung; which being granted, the regularity of the ſervice required that ſuch parts of it as were the moſt proper for muſic, as namely, the Te Deum and other hymns, and alſo the evangelical ſongs, ſhould be ſung in one and the ſame key; it was therefore neceſſary that this key, which was to pervade and govern the whole ſervice, ſhould be fixed and aſcertained, otherwiſe the clerks or ſingers might carry the melody beyond the reach of their voices. As the uſe of organs or other inſtruments in churches was not known in thoſe early times, this could no otherwiſe be done than by giving to the prayers, the creeds, and other parts of the ſervice not ſo proper to be ſung as red, ſome general kind of intonation, by means whereof the dominant would be ſo impreſſed on the ears and in the memories of thoſe that ſung, as to prevent any deviation from the fundamental key; and accordingly it may be obſerved that in his book of the Common Praier noted, Marbeck has given to the Lord's Prayer an uniform intonation † in the key of C, ſaving a ſmall inflexion of the final clauſe, which here and elſewhere he makes uſe of to keep the ſeveral parts of the ſervice diſtinct, and prevent their running into each other. But this will be better underſtood by a peruſal of the compoſition itſelf, which is as follows:

* It is to be remarked that the ſentences from ſcripture, one or more whereof the miniſter at his diſcretion is directed to recite; the exhortation, general confeſſion, and abſolution, with which the order of Common Prayer now begins, were no part of king Edward's liturgy, but were firſt inſerted in that of queen Elizabeth.

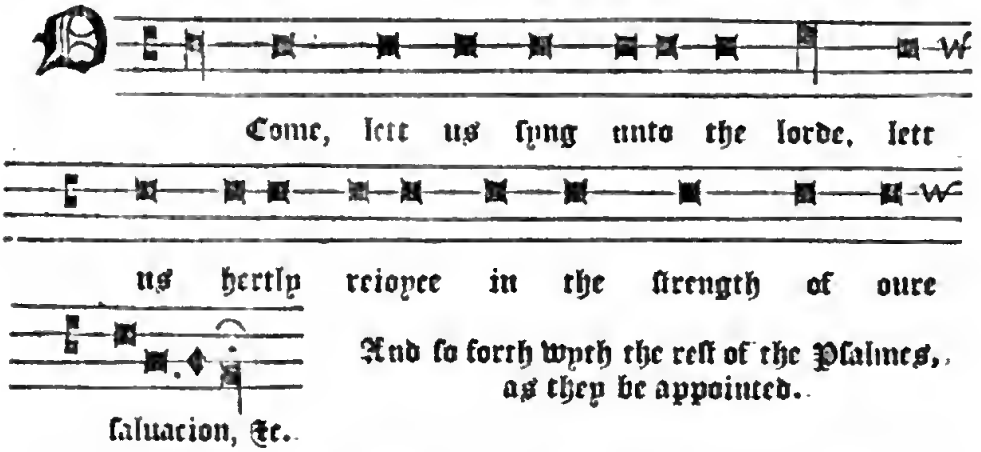
† It is true that that uniform kind of intonation above deſcribed, eſpecially in the precatory parts of divine ſervice, is liable to exception, as being void of that energy which ſome think proper in the utterance of prayer; yet when it is conſidered that the inflexions of the human voice are ſo various with reſpect to tone and cadence, that no two perſons can in ſtrictneſs be ſaid to read alike; and that ſcarce any thing is more offenſive to a nice and diſcerning ear than falſe emphaſis or an effected pathos, it may well be queſtioned whether a grave and decent monotony is not upon the whole the beſt form of utterance, at leaſt in public worſhip, as well for the other parts of the ſervice required to be red, as the prayers.

Mattins.

The Quere wyth the Prieſt.



The manner of intonating the pſalms is directed to be the ſame as of the hymn Venite exultemus, the notes whereof are as follow:



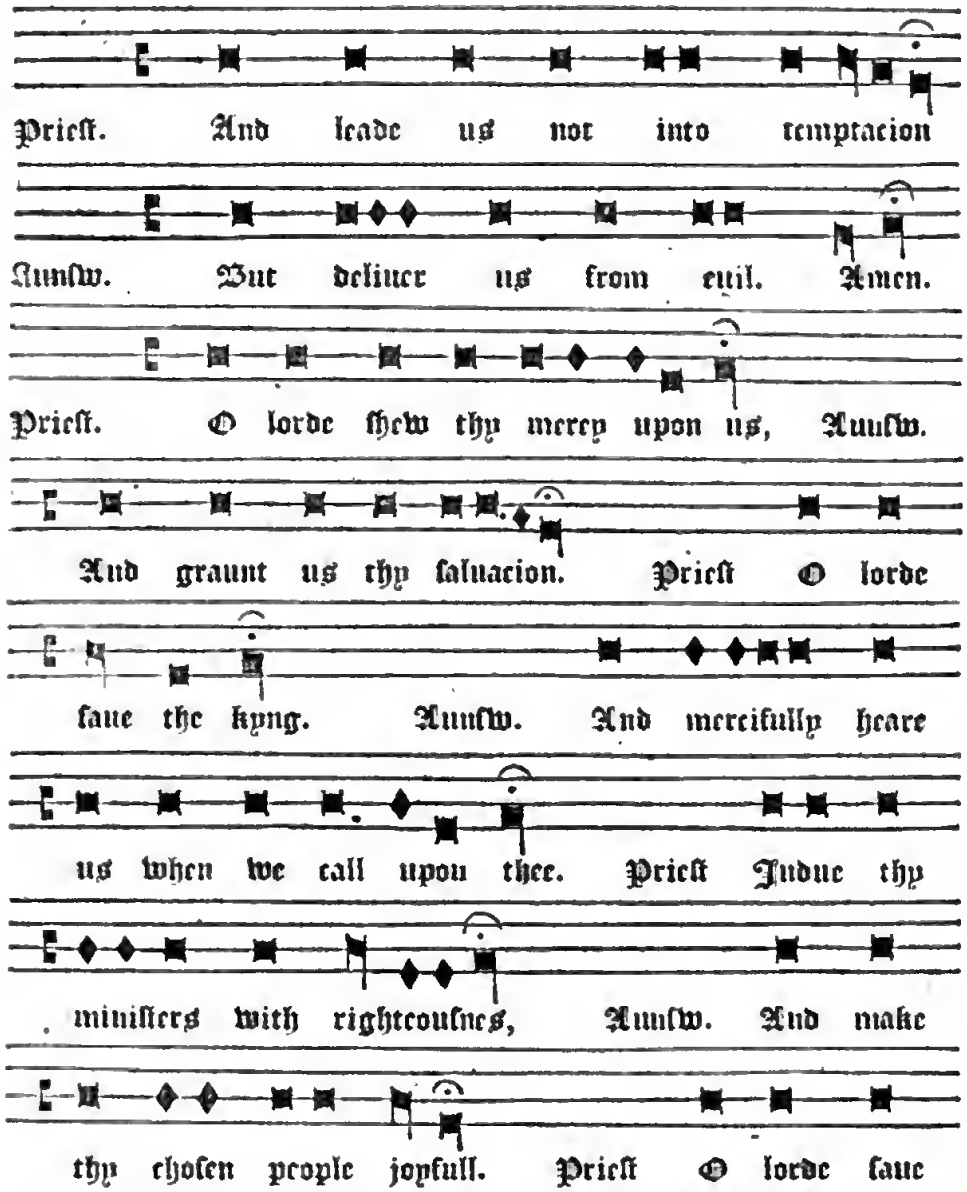
Next follows the Te Deum, which being a hymn of praiſe, deviates more from that tone of audible reading directed by the rubric than the preceding parts of the mattin-ſervice. The Benedictus, which is directed to follow the ſecond leſſon, is noted in a different manner; in ſhort, it is ſet to a chanting tune, which is iterated as the ſeveral verſes return. The ſame hymn, Benedictus, is ſet to other notes, but ſtill in the form of a chant, and either of theſe, at the election of the prieſt, are allowed to be ſung.

Then follow the Kyrie and Chriſte Eleyſon, and after them the Apoſtles' Creed and Lord's Prayer, both of which are intonated in C FA UT; but in the intonation of the latter this particular is remark-

* The practice of chanting the Pſalms, which doubtleſs is meant to imitate the ancient antiphonal ſinging inſtituted by Flavianus and Diodorus, is ſuppoſed to have had its riſe at this time. In the Engliſh Pſalter, to facilitate the practice of chanting, the text is conſtantly pointed in a manner no way reconcileable with the rules of Orthography, that is to ſay, with a colon as near the middle of the verſe as poſſible, without the leaſt regard had to the ſenſe of it, as here, 'I am well pleaſed: that the Lord hath heard the voice of my 'prayer.' 'O how amiable are thy dwellings: thou Lord of hoſtes!' 'Behold now, 'praiſe the Lord: all the ſervants of the Lord.'

The Pſalter referred to by the common prayer to be red in the daily ſervice, is taken from the great Bible tranſlated by Miles Coverdale and others; and in the title page thereof the pſalms are ſaid to be pointed as they are to be ſung or ſaid in churches In the great Bible the method of punctuation is that which the ſenſe requires, but in the Pſalter from queen Elizabeth's time downwards, the pſalms are pointed in the manner above deſcribed. For the rule of chanting before each verſe of the pſalm was thus divided, we are to ſeek..

able; it is directed to be ſung by the choir with the prieſt to the clauſe, 'And lead us not into temptation,' which the prieſt ſings alone, and is anſwered by the choir in the laſt clauſe. The verſicles*, reſponſes, and collects follow immediately after; the whole is thus intonated.



* The verſicles 'O Lord open thou my lips, &c. and the reſponſes are by the old church muſicians improperly termed *Preces*; and the verſicles 'The Lord be with you, &c.' with their anſwers, preceding the litany, *Reſponſes*. Vide The firſt Book of ſelected Church-Muſic publiſhed by John Barnard, Lond. 1641, fol. 83. 91.

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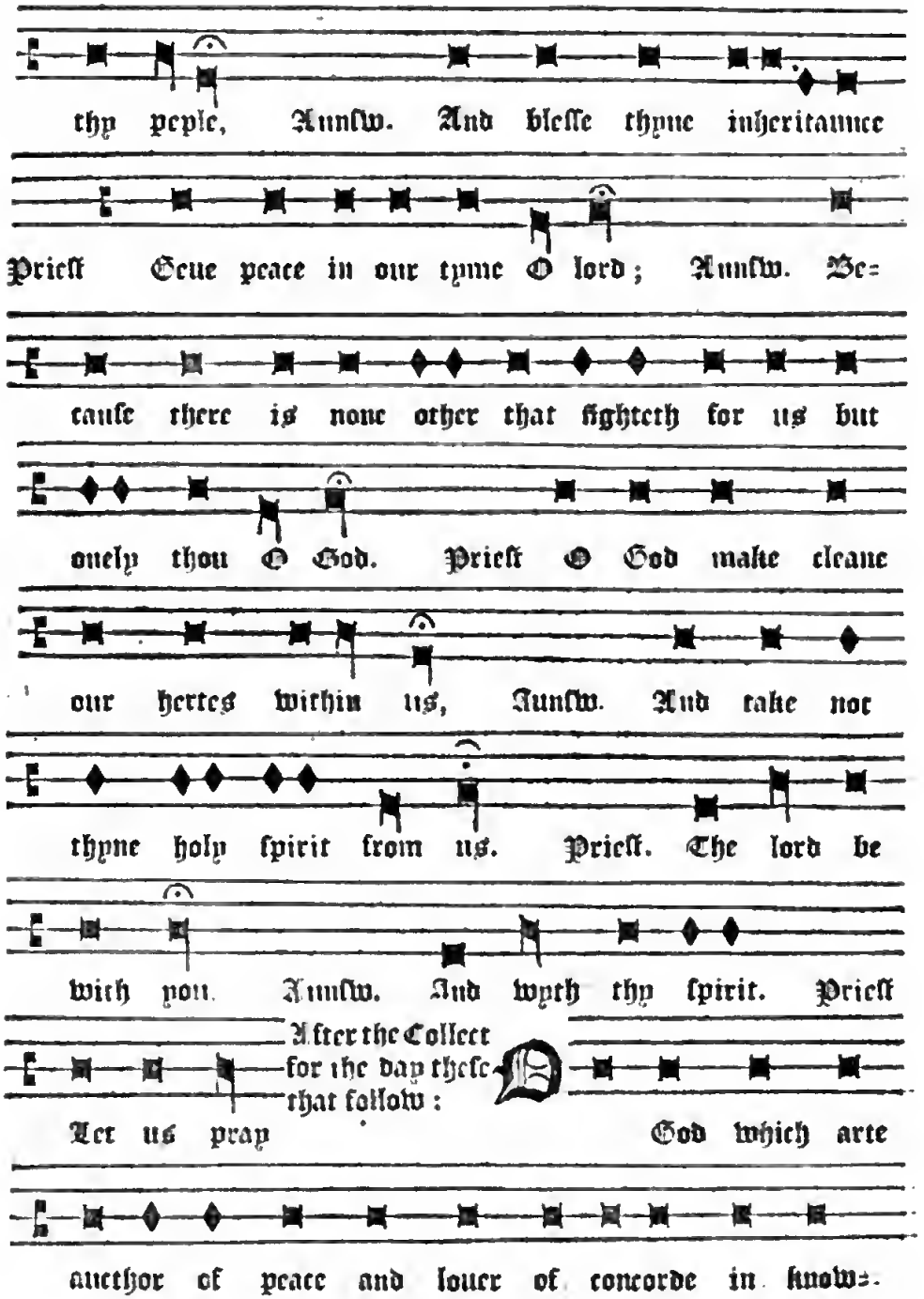

thy peple, Aunſw. And bleſſe thyne inheritaunce
Prieſt Geue peace in our tyme O lord; Aunſw. Be=
cauſe there is none other that fyghteth for us but
onely thou O God. Prieſt O God make cleane
our hertes within us, Aunſw. And take not
thyne holy ſpirit from us. Prieſt. The lord be
with you. Aunſw. And wyth thy ſpirit. Prieſt
After the Collect for the day theſe that follow:
Let us pray
God which arte
auethor of peace and louer of concorde in know=

ledge of whom ſtandeth our eternal life, whoſe ſeruice is perfecte freedom: Defend us thy humble ſeruauntes in all aſſaultes of our enemies, that we ſtedfaſtly truſting in thy defence, maye not feare the power of anye aduerſaries: Through the might

of Jeſu Chriſt oure Lorde. Aunſw. Amen

Lorde oure heauenlye father almightie,

and euerlyuyng God, which haſt kepte us to the begynnyng of thys daye: defend us in the ſame wyth thy myghtye power, and graunt that this day we fall into no ſynne, neither runne into any kinde of daunger, but that all oure doynges may be ordred by thy gouernaunce, to do alwayes that is righteous in thy ſight:

Through Jeſus Chriſt our Lorde. Aunſw. Amen.

And thus ſaith the book endeth Mattyns.

CHAP. VI.

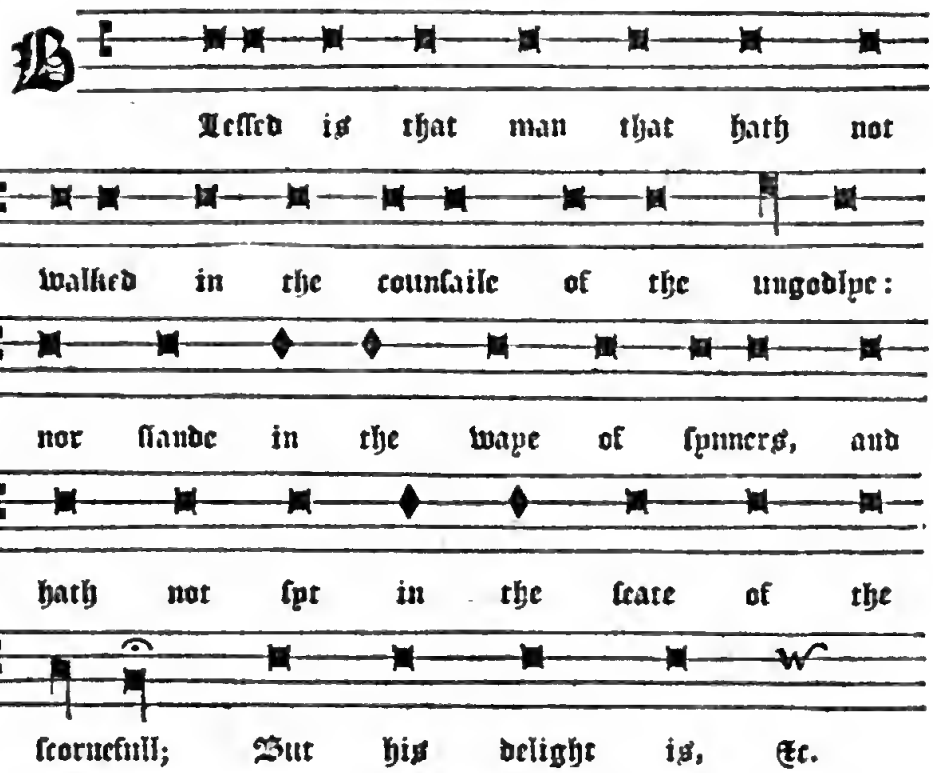
THE Even-ſong, as it ſtood in the firſt liturgy of Edward VI. is noted in like manner. The verſicles and reſponſes, which are here called ſuffrages, correſpond very nearly with the form of ſinging them at this day.

The hymn Benedicite, and the Athanaſian Creed, which are occaſionally ſung in the morning ſervice, appear alſo in this work of Marbeck with muſic of his compoſing.

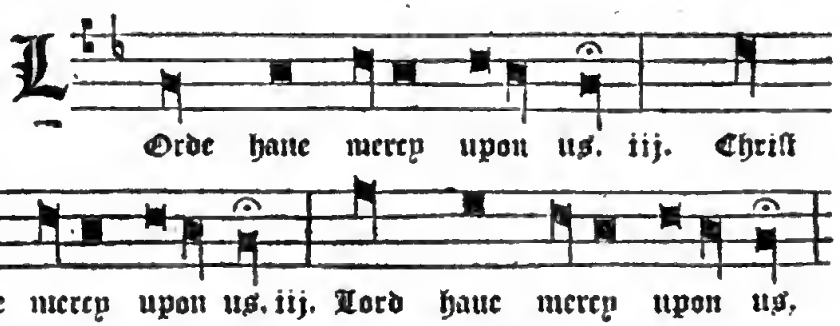
In the communion ſervice occurs, firſt the Introite, which is thus intonated:

The Introite.

At the Communion.



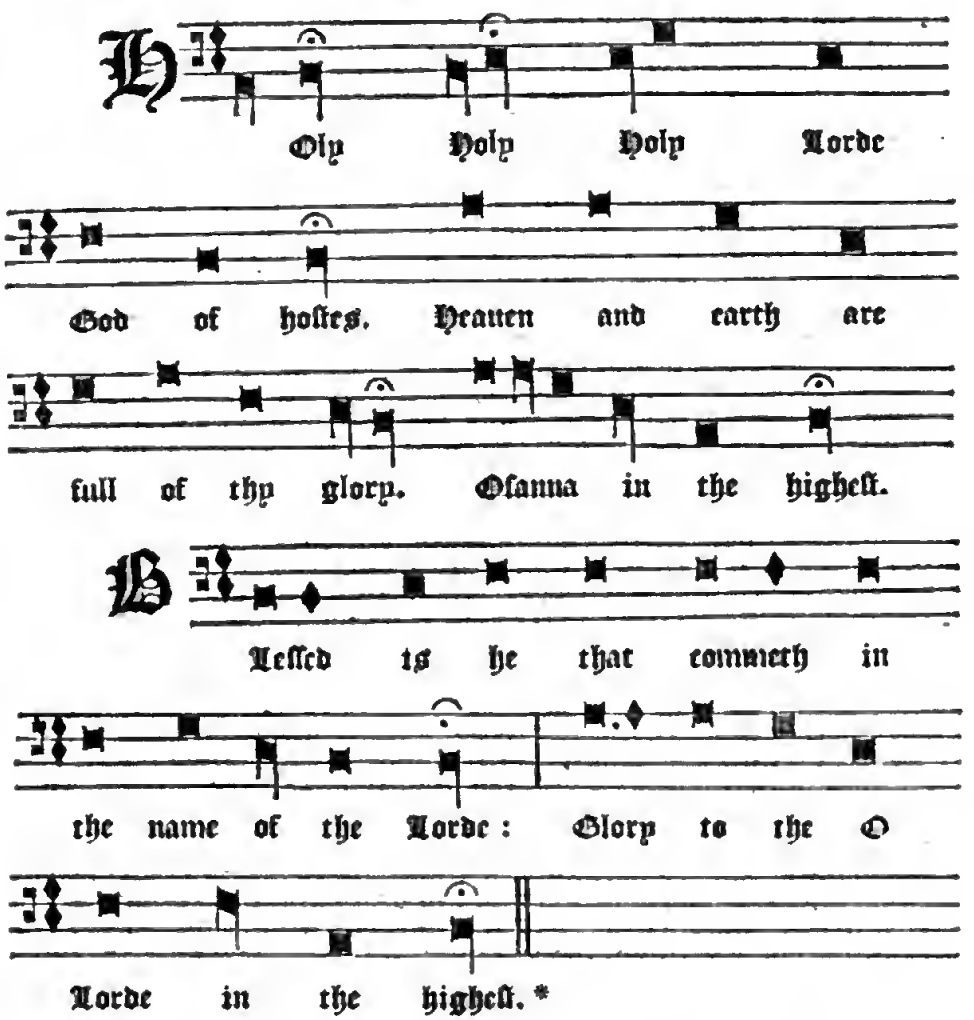
Then the Kyrie, intonated in the key of F FA UT.



The Gloria in excelſis and Creed are compoſed as melodies, as are alſo the Offertories to the number of fifteen: The common and proper

proper prefaces for Chriſtmas, Eaſter, and Aſcenſion days, and for Whit-Sunday and Trinity Sundays, follow next in order, and after them the Sanctus *.

Sanctus.



* The SANCTUS is part of the communion office; nevertheleſs in Cathedrals, on Sundays and high feſtivals it is conſtantly ſung at the end of morning prayer, and before that part of the ſervice which is red by the Epiſteller and Goſpeller while they are making their approach to the communion table.

The

The prayer for the whole ſtate of Chriſtes church, which has ſince been altered into a prayer for the whole ſtate of Chriſt's church militant here on earth, with the laſt clauſe, is intonated in A RE, a fifth above D SOL RE, the final note of the Sanctus. Then follows a prayer for the bleſſing of the holy ſpirit on the elements, with the intonation of the laſt clauſe, verſicles, and reſponſes, the Lord's prayer, Agnus Dei, Poſt-communions, and a thankſgiving; which ſeveral parts of the ſervice are either wholly omitted, or greatly altered in the liturgy of Elizabeth. Theſe are chiefly noted as melodies. Marbeck's book contains alſo an office at the burial of the dead, which differs greatly from that now in uſe *.

The objections of particular perſons, and the cenſure of the thirty-two commiſſioners in the Reformatio Legum Eccleſiaſticarum againſt curious ſinging had made it neceſſary that the new ſervice ſhould be plain and edifying. In order that it ſhould be ſo, this of Marbeck was framed according to the model of the Greek and Latin churches, and agreeable to that tonal melody, which the ancient fathers of the church have celebrated as completely adequate to all the ends of prayer, praiſe, thankſgiving, and every other mode of religious worſhip.

The interval between the framing the firſt liturgy of Edward VI. and the ſetting it to muſical notes, was but a year at moſt. It appears that at this time, beſides an eſtabliſhment of houſhold muſicians, conſiſting of ſingers and players on ſundry different inſtruments, there was alſo one of gentlemen and children of the royal chapel, which had ſubſiſted in ſucceſſion from the time of Edward IV. The following is a liſt of both, with the ſalaries or ſtipends of the ſeveral officers as it ſtood in the reign of Edward VI.

MUSITIONS and PLAYERS.

			l.	s.	d.
Trumpeters.					
Serjeante.	Benedict Browne - - -	Fee	24	6	8
Trumpeters.	in No. 16, euery of them hauing by the yere 24l. 6s. 8d. - - -	Fee	389	6	8
Luters.	Philip Van Welder -	Fee	40	0	0
	Peter Van Welder -				

* Vide extract from the Liber Niger Domus Regis in vol. II. page 290, et ſeq.

Harpers.

Harpers	William Moore - -	Fee	18	5	0
	Bernard De Ponte - -	Fee	20	0	0
Singers	Thomas Kent - - -	Fee	9	2	6
	Thomas Bowde - - -	Fee	9	2	6
Rebeck	John Seuernecke - - -	Fee	24	6	8
Saghutts in number 6, whereof	5 hauinge 24l. 6s. 8d. by the yeere, and one at 36l. 10s. - -	Fee	158	3	4
Vyalls in number 8, whereof	6 at 30l. 8s. 4d. the yeere and one at 20l. and another at 18l. 5s. -	Fee	220	15	0
Bagpiper	Richard Woodward - -	Fee	12	3	4
Minſtrelles in number 9, whereof	7 at 18l. 5s. a peece - -	Fee	127	15	0
	1 at 24l. 6s. 8d. - - -	Fee	24	6	8
	1 at 3l. 6s. 8d. - - -	Fee	3	6	8
Dromſlades* in number 3, whereof	Robert Bruer Maſter drummer -	Fee	18	5	0
	Alexander Pencax - - -	Fee	18	5	0
	John Hodgkin - - -	Fee	18	5	5
Players on the flutes	Oliuer Rampons - - -	Fee	18	5	0
	Pier Guye - - -	Fee	34	8	4
Players on virginals	John Heywoode - -	Fee	50	0	0
	Anthony de Chounte - -	Fee	30	8	4
	Robert Bewman - -	Fee	12	3	4
Muſicians Straungers	the 4 brethren Venetians, viz. John, Anthonye, Jaſper and Baptiſte - - -	Fee	16	6	8
	Auguſtine Baſſane - - -	Fee	36	10	0
	William Troſſes - - -	Fee	38	0	0
	William Deniuat - - -	Fee	38	0	0
Players of interludes in number 8	euery of them at 3l. 6s. 8d. by yeere 26l. 13s. 4d. in Camera 7, 23l. 6s. 8d. in Scꝯio one 3l. 6s. 8d.	Fee	26	13	4

Makers

* DRUMSLADE, idem quod DRUMMER, Minſh.

Makers of inſtruments.	William Beton Organ-maker	- - Fee	20	0	0
	William Treſorer Regal-maker	- - Fee	10	0	0
	Summa totalis		1732	5	0
	Total number of perſons		73		

OFFICERS OF THE CHAPPELL.

		l.	s.	d.			
Maſter of the children Richard Bowyer.	Fee - - -	40	0	0	65	13	4
	Largeſſe to the children at high feaſts - - -	9	13	4			
	Allowance for breakfaſt for the children - -	16	0	0			

Gentlemen of the chappell 32, euery of them 7d. ob. a day.	Emery Tuckfield	John Kye	365	0	0
	Nich. Archibald	John Angel			
	William Walker	William Huchins			
	Rob. Chamberleyn	Robert Phelipps			
	William Grauefend	Thomas Birde			
	Richard Bowyer	Robert Perry			
	William Barber	Thomas Wayte			
	Robert Richmounte	THOMAS TAYLES			
	Nicholas Mellowe	Thomas Wright			
	John Bendebow	Robert Stone			
	William Mawpley	J. SHEPHARDE			
	George Edwards	WIL. HYNNES or HUNNIS			
	Robert Morecock	Thomas Manne			
	Richard Alyeworth	Roger Kenton			
	Thomas Palfreman	Lucas Cauſtell			
	RICHARD FARRANT	Edward Addams			

2 at 4d. ob. a day either of them	13	13	9			
5 at 4d. the daye every of them	30	8	4	46	2	1
Hugh Williams at 40s. a yeere	2	0	0			
Summa totalis				476	15	5

1732	5	0	Muſicians	Number of perſons	73
476	15	5	Officers of the Chappell	Number of perſons	41
2209	0	5	Total of both		114

But all the labour and pains that had been beſtowed in ſettling a ritual for the proteſtant ſervice, were rendered vain; and the hopes that had been entertained of ſeeing the reformation of religion perfected, were defeated by the death of the king in 1553, and the ſucceſſion to the throne of the lady Mary, from whoſe bigotry and natural gloomineſs of temper the proteſtants had every thing to fear. It is ſufficiently known that this event was attended not only with an immediate recognition of the papal authority, but with the reſtoration of the Romiſh ritual, and that the zeal of this princeſs to undo all that had been done in the preceding reigns of her father and brother was indefatigable. In particular ſhe ſeems to have ſedulouſly laboured the re-eſtabliſhment of the Romiſh choral ſervice, and directed the republication of a great number of Latin ſervice-books, among which were the Primer, Manual, Breviary and others, in Uſum Sarum, which were reprinted at London by Grafton, Wayland, and other of the old printers, with the muſical notes, for the uſe of her chapel *.

CHAP. VII.

THE acceſſion of Elizabeth to the throne in 1558, was followed by an act of parliament, entitled an Act for the uniformity of the common prayer and ſeruice in the church, and adminiſtration of the ſacraments, which, after reciting that at the death of Edward VI. there remained one uniforme order of common ſeruice and prayer,

* It is worthy of remark, that notwithſtanding the fundamental difference in religion and the form of public worſhip in the two reigns, it appears by a record now in the poſſeſſion of the Antiquarian Society, that with the variety of only a very few names, the liſt of Mary's chapel eſtabliſhment was the ſame with that above given of her brother Edward's.

which.

which had been ſet forth and authorized by an act of the parliament holden in the 5th and 6th years of his reign, and that the ſame had been repealed by an act of parliament in the firſt year of queen Mary, to the great decay of the due honour of God, and diſcomfort to the profeſſours of the trueth of Chriſtes religion, Doth enact 'That the 'ſaid ſtatute of repeal, and euery thing therein contained, only con- 'cerning the faide booke and ſeruice, &c. ſhall be void. And that all 'miniſters ſhall be bounden to ſay and uſe the Mattens, Euenſong, ce- 'lebration of the Lord's ſupper, and adminiſtration of the ſacraments 'in ſuch order and form as is mentioned in the ſaid booke ſo autho- 'rized by parliament in the fifth and ſixth yere of the reign of king 'Edward VI. with one alteration or addition of certaine leſſons to be 'uſed on euery Sunday in the yere, and the forme of the Letanie al- 'tered and corrected, and two ſentences onely added in the deliuerie 'of the ſacrament to the communicants, and none other.'

By this ſtatute the ſecond liturgy of Edward VI. with a few variations, was reſtored; but here we may note that correction of the litany which is referred to by the ſtatute, for it indicates a temper leſs iraſcible than that which actuated the firſt reformers. In the litany of Henry VIII, continued in both the liturgies of Edward is contained the following prayer: 'From all ſedition and privy con- 'ſpiracy, *from the tyranny of the biſhop of Rome, and all his deteſt-* 'able enormities; from all falſe doctrine and hereſy, from hardneſs 'of heart, and contempt of thy word and commandment. Good 'Lord deliver us;' taken, with a very ſmall variation, from this in the litany of the Lutherans, 'Vt ab hoſtium tuorum, Turcæ, et Papæ 'blaſphemiis, cæde et libidinibus clementer nos conſervare digneris *.'

The correction above-mentioned conſiſted in the reciſion of ſo much of the prayer for deliverance from ſedition, &c. as related to the biſhop of Rome, and all his deteſtable enormities, as they are termed, and the addition of the words rebellion and ſchiſm, which are now a part of the prayer.

It is ſaid of Elizabeth, that being a lover of ſtate and magnificence, ſhe was ſecretly a friend, though not to the doctrines †, yet to the

* In Pſalmod. ſive Cant. ſacra. vet. Eccleſ. ſelect. per Luc. Loſſium Luneberg.

† Nevertheleſs ſhe ſeems to have entertained ſome opinions which none of the reformed churches would ever acquieſce in. When one of her chaplains, Mr. Alexander Nowel, dean of St. Paul's, had ſpoken leſs reverently in a ſermon preached before her, of the ſign of the croſs than ſhe liked, ſhe called aloud to him from her cloſet window, commanding him to retire from that ungodly digreſſion, and return to his text. And when one of her divines, on Good Friday, anno 1565, had preached a ſermon in defence of the real preſence

pomp and ſplendor of the Romiſh religion, and conſequently to the ancient form of worſhip; and from principles of policy ſhe might wiſh that the difference between the reformed and the Romiſh ſervice might be as little as poſſible *; the effects of this diſpoſition were viſible in the reluctance with which ſhe gave up the uſe of images and prayers for the dead, and the behaviour of thoſe of the Romiſh communion, who made no ſcruple of attending the ſervice of a church which had wreſted the ſupremacy out of the hands of the pope †.

At the beginning of her reign, thoſe divines who had fled from the perſecution under Mary, to Francfort, and other parts of

ſenee, ſhe openly gave him thanks for his pains and piety. Heylin's Hiſtory of the Reformation, Eliz. pag. 124. It ſeems that when ſhe gave that ſhrewd anſwer to a Popiſh prieſt, who preſſed her very hard to declare her opinion touching the preſence of Chriſt in the ſacrament:

'Twas God the word that ſpake it,
He took the bread and brake it;
And what the word did make it,
That I believe, and take it.

ſhe had either not ſettled, or was too wiſe to declare, her opinion touching the doctrine of tranſubſtantiation.

* It is certain ſhe had a crucifix in her chapel. See a letter from Sandys biſhop of Worceſter to Peter Martyr, expreſſing his uneaſineſs at it. Burn. Reform. III. 289. 291, and Records to book VI. No. 61. Heylin ſays that it remained there for ſome years, till it was broke to pieces by Patch the fool, no wiſer man daring to undertake ſuch a deſperate ſervice, at the ſolicitation of Sir Francis Knolles, a near relation of the queen. Heylin's Hiſt of the Reformation, Eliz pag. 124. Neal goes much farther, and ſays 'that the altar 'was furniſhed with rich plate, with two gilt candleſticks, with lighted candles, and a 'maſſy crucifix in the midſt, and that the ſervice was ſung not only with organs, but with 'the artificial muſic of cornets, ſackbuts, &c. on ſolemn feſtivals. That the ceremonies ob'ſerved by the knights of the garter in their adoration towards the altar, which had been 'aboliſhed by Edward VI. and revived by queen Mary, were retained. That, in ſhort, 'the ſervice performed in the queen's chapel, and in ſundry cathedrals, was ſo ſplendid 'and ſhowy, that foreigners could not diſtinguiſh it from the Roman, except that it was 'performed in the Engliſh tongue.' By this method, he adds, moſt of the Popiſh laity were deceived into conformity, and came regularly to church for nine or ten years, till the pope, being out of all hopes of an accommodation, forbad them, by excommunicating the queen, and laying the whole kingdom under an interdict. Hiſt. of the Puritans, vol. I. page 156.

† This fact is rather invidiouſly mentioned by Neal, in the paſſage cited from him in the preceding note; the authority for it is a letter from the queen to Sir Francis Walſyngham, dated 11. Aug 1570, in which ſhe ſays of the Roman Catholics, 'that they did ordina'rily reſort from the beginning of her reign in all open places to the churches, and to di'vine ſervices in the church, without contradiction or ſhew of miſliking:' to the ſame purpoſe Sir Edward Coke, in a charge of his at Norwich aſſizes, aſſerted that for the firſt ten years of queen Elizabeth's reign the Roman Catholics came frequently to church; and in his ſpeech againſt Garnet, and other conſpirators, he affirmed this upon his own knowledge, giving an inſtance thereof in Bedingfield, Cornwallis, and ſeveral others of the Romiſh perſuaſion. Collier's Eccleſiaſt. Hiſt. vol. II. pag. 436.

Ger-

Germany, and to Geneva, and had contracted a diſlike to the diſcipline eſtabliſhed in England, together with ſome of the principal courtiers, made ſome faint attempts towards a revival of the oppoſition to choral ſervice; they inſiſted that the pſalms of David in metre, ſet to plain and eaſy melodies, were ſufficient for the purpoſes of edification; and for this they appealed to the authority of Calvin, and the practice of the churches under his direction. But the queen, and thoſe to whom ſhe had committed the care of reviſing the liturgy, thought that the foreign divines had already meddled more in theſe matters than became them; the common prayer of her brother had been once altered to pleaſe Calvin, Bucer, Fagius, and others of them, and ſhe ſeemed determined to make no more conceſſions, at leaſt to that ſide, and therefore inſiſted on the retention of the ſolemn church ſervice.

The declaration of her will and pleaſure in this reſpect is contained in the forty-ninth of thoſe injunctions concerning the clergy and laity of this realm, which were publiſhed by her in the firſt year of her reign, A. D. 1559; they were printed firſt by Jugge and Cawood, and are to be found in Sparrow's Collection of Articles, Injunctions, and Canons, in quarto, 1684. That above referred to, intitled 'for continuance of ſyngynge in the church,' is in the words following:

'Item, becauſe in dyuers collegiate, and alſo ſome pariſhe churches, 'there hath been lyuynges appoynted for the maynteynaunce of meune 'and chyldren, to uſe ſyngynge in the churche, by meanes whereof the 'lawdable ſcience of muſicke hath ben had in eſtimation, and preſerued in knowledge: The queenes maieſtie, neyther meanynge in any 'wiſe the decaye of any thynge that myght conueniently tende to the 'uſe and continuaunce of the ſaide ſcience, neyther to haue the ſame 'in any parte ſo abuſed in the churche, that thereby the common 'prayer ſhoulde be the worſe underſtande of the hearers: Wylleth 'and commandeth that fyrſt no alteration be made of ſuch aſſignementes 'of lyuynge as heretofore hath been appointed to the uſe of ſyngynge 'or muſycke in the churche, but that the ſame ſo remayne. And that 'there bee a modeſte and depſynete ſong ſo uſed in all partes of the 'common prayers in the churche, that the ſame may be as playnely 'underſtanded as yf it were read without ſyngyng. And yet neuertheleſſe for the comforting of ſuch as delite in muſicke, it may be

'per-

'permytted that in the begynninge or in thend of common prayers, 'either at morwynge or euenynge, there maye be sunge an hymne 'or suche lyke songe, to the prayse of Almyghty God, in the best 'sorte of melodye and musicke that maye be conueniently deuysed, hau-'ynge respecte that the sentence of the hymne may bee understanded and 'perceyued.'

And yet, notwithstanding this express declaration of the queen's pleasure with regard to continuance of singing in the church, about three years after the publishing these her injunctions, six articles, tending to a farther reformation of the liturgy, were presented to the lower house of convocation, the last whereof was that the use of organs be removed from churches; which, after great debate, were so near being carried, that the rejection of them was owing to a single vote, and that too by the proxy of an absent member *. Bishop Burnet has given from Strype, but without a direction where they are to be found, the heads of another proposal for a reformation, wherein it is insisted that organs and curious singing should be removed †.

In the resolution which queen Elizabeth maintained to continue the solemn musical service in the church, it is supposed she was confirmed by Parker, whom she had then lately promoted to the see of Canterbury, a man of great learning and abilities, and, as it happened, eminently skilled in music. Strype, in his life of this prelate, says he had been taught in his youth to sing by one Love, a priest, and also by one Manthorp, clerk of St. Stephen's in Norwich. In his retirement from the persecution under queen Mary he translated into English verse the whole book of the psalms of David. In the foundation of his college at Stoke in Suffolk is a provision for queristers. He had a considerable hand in framing the liturgy of queen Elizabeth; the preface thereto, beginning 'It hath been the wisdom of the church 'of England,' is confessedly of his drawing up; and it is more than probable that the directions concerning the service of the church, and the declaration concerning ceremonies, which immediately follows, were of his writing. Some of the particulars above related afford ground for a conjecture that Parker's affection to music might co-operate with his zeal for the church, and induce him to join with Elizabeth in her endeavours to reform the choral service, and con-

* Burn. Hist. Reform. part III. pag. 303. † Ibid. 304.

sequently

ſequently that its re-eſtabliſhment was in ſome degree owing to him.

By the paſſing of the act of uniformity of the firſt of Eliz. cap. 2, the common prayer and communion ſervice were reſtored by ſuch words of reference to the uſage in her brother Edward's time, as would well warrant the uſe of that muſic which Marbeck had adapted to them; for which reaſon, and becauſe it had been printed under the ſanction of royal authority, the Booke of Common Praier noted by John Marbecke, was conſidered as the general formula of choral ſervice: and to the end that the whole ſhould be uniform and conſiſtent, it is directed by the rubric of Elizabeth's liturgy, that in ſuch places where they do ſing, thoſe portions of ſcripture which conſtitute the leſſons for the day, as alſo the epiſtles and goſpels, ſhall be ſung in a plain tune, after the manner of diſtinct reading; the meaning whereof ſeems to be, that they ſhould be uttered in a kind of monotony, with a reference to the dominant or key-note of the ſervice, which for the moſt part lay in C FA UT, that being nearly the mean tone of a tenor voice; and moſt of the printed collections of ſervices give as well the intonation of the leſſons, as the melodies of the hymns and evangelical ſongs.

The ſettlement of religion, and the perfecting of the reformation, as it was of the utmoſt importance to the peace of the kingdom, and coincided with the queen's opinion, ſo was it the firſt great object of her attention. She ſucceeded to the crown on the ſeventeenth day of November in the year 1558; on the twenty-eighth of April, 1559, the bill for the uniformity of the common prayer paſſed into a law, and was to take effect on the twenty-fourth day of June then next. Hitherto the Romiſh office was permitted to continue, the Latin maſs-book remained, and the prieſts celebrated divine ſervice for the moſt part as they had done in the time of queen Mary, during which interval were great and earneſt diſputes between the Proteſtant and Romiſh clergy touching the Engliſh ſervice-book. It ſeems that the queen was ſo eager to hear the reformed ſervice, that ſhe anticipated its reſtoration; for whereas the act required that it ſhould take place throughout the kingdom on St. John Baptiſt's day, ſervice in Engliſh was performed in her chapel on Sunday, May the ſecond *, which was but four days after the uſe of it was enacted.

* Strype, in his Annals, vol. I. pag. 191, ſays the twelfth of May; but in this he muſt be miſtaken, he having before, viz. pag. 77, ſaid that the bill paſſed April the twenty-eighth.

The liturgy of queen Elizabeth was printed in the firſt year of its eſtabliſhment with this title, 'The Boke of common prayer and ad-'miniſtration of the ſacraments, and other rites and ceremonies of 'the church of England;' and the licenſe contained in the rubrics, which declare that it may be ſaid or ſung, and direct that in choirs and places where they ſing, the anthem ſhall follow certain parts of the ſervice, is a plain intimation that this form of divine worſhip was calculated as well for choral as parochial ſervice. The queen's injunctions, and alſo the act of uniformity, amounted to a tacit recognition of a ſolemn choral ſervice; and under the authority of theſe, that of Marbeck was ſung in the ſeveral choirs throughout the kingdom, but it was ſoon found that this formula, excellent as it was in its kind, was not adequate to all the purpoſes of framing it. In ſhort, it was mere melody; the people, whoſe ears had been accuſtomed, as the homily above-cited expreſſes it, to piping, ſinging, chanting, and playing on the organs, could but ill brook the loſs of thoſe incentives to devotion; and in the compariſon, which they could not but make between the pomp and ſplendor of the old form of worſhip, and the plainneſs and ſimplicity of the new, they were not a little diſpoſed to prefer the former; the conſideration whereof was probably the motive to the publication in the year 1560 of a muſical ſervice with this title, 'Certaine notes ſet forth in foure 'and three parts, to be ſong at the morning, communion, and eve-'ning praier, very neceſſarie for the church of Chriſte to be fre-'quented and uſed: and unto them added divers godly praiers and 'pſalmes in the like forme, to the honor and praiſe of God. Im-'printed at London, over Alderſgate, beneath S. Martins, by John 'Day, 1560.'

eighth. By a paſſage in the ſame volume of the Annals, page 134, it ſeems that the practice of ſinging pſalms in churches had its riſe a few months after, for he ſays 'On the day of this month, September [1559] began the true morning prayer 'at St. Antholin's, London, the bell beginning to ring at five, when a pſalm was ſung 'after the Geneva faſhion, all the congregation; men, women, and boys ſinging together.'

Biſhop Juel, in a letter written in March, 1560, ſeems to allude to this fact; his words are, 'the ſinging of pſalms was begun in one church in London, and did quickly ſpread 'itſelf, not only through the city, but in the neighbouring places: ſometimes at Paul's 'Croſs there will be 6000 people ſinging together. Vide Burnet Hiſt. Reform part III. pag. 290 The foreign proteſtants had diſtinguiſhed themſelves by this practice ſome years before. Roger Aſcham, in a letter from Auguſta in Germany, dated 14 Maii, 1551, ſays 'three or four thouſand, ſinging at a time in one church of that city is but a trifle.' Aſcham's Works, publiſhed by James Bennet, 4to. pag. 382.

It

It does not appear by this book than any innovation was made in the ſervice as formerly ſet to muſical notes by Marbeck, and there is good reaſon to ſuppoſe that the ſupplications, reſponſes, and the method of intonating the Pſalms remained the ſame as he compoſed them. But it is to be remarked, that although the litany made a part of king Edward's firſt liturgy*, Marbeck had omitted or purpoſely forborne to ſet muſical notes to it; and this is the rather to be wondered at, ſeeing that it was the ancient practice of the church, founded on the example of St. Gregory himſelf, to ſing it; this omiſſion however was ſoon ſupplied by the compoſer, whoever he was, of the litany in the book above deſcribed, and afterwards by Tallis, who compoſed the litany known by his name, which, by reaſon of its ſuperior excellence, is the only one of many that have been made, that is uſed at this day. The great difference between Day's firſt book and that of Marbeck appears to be this. In Marbeck's the whole of the ſervice was ſet to muſic of one ſingle part, whereas in that publiſhed by Day, the offices in general were compoſed in four parts; the following is the order in which they ſtand, Venite exultemus, Te Deum laudamus, Benedictus Dominus, the Letanie, the Lorde's Praier; the Communion office, containing the Kyries after the commandments, Gloria in excelſis, Nicene Creed, Sanctus, the bleſſing of the miniſter upon the people.

The offices in the order of evening prayer ſet to muſic are only the Magnificat and Nunc dimittis.

Beſides theſe the book contains ſundry prayers and anthems, compoſed alſo in four parts, in many of which this particular is remarkable, that the baſs part is ſet for children.

The book alſo gives the names of many of thoſe that compoſed the muſic; but it is to be obſerved that the litany has no name to it, neither does it in the leaſt correſpond with the litany of Tallis, ſo that we may ſuppoſe that he had not then ſet that office to muſic. Beſides the name of Tallis, which occurs firſt at the end of the prayer 'Heare the voice and prayer of thy ſervants,' &c. we have theſe that follow, Thomas Cawſton, M. [for Maſter] Johnſon, Oakland, Shepard; and near the end of the book is inſerted an In Nomine of Maſter Tauerner, the baſs part for children.

Five years after this, was publiſhed another collection of offices, with muſical notes, with the following title, 'Mornyng and Euen-

* See the twenty-ſecond of king Edward's Injunctions.

' yng prayer and Communion ſet forthe in foure partes, to be ſong in ' churches, both for men and children, with dyuers other godly ' prayers and anthems of ſundry mens doynges. Imprinted at Lon- ' don by John Day, 1565.'

The names of muſicians that occur in this latter collection are Thomas Cawſton, Heath, Robert Haſleton, Knight, Johnſon, Tallis, Oakland, and Shepard.

Each of theſe works muſt be conſidered as a noble acquiſition to the ſcience of muſic; and had but the thought of printing them in ſcore alſo occurred to thoſe who directed the publication, the world had reaped the benefit of their good intentions even at this day; but being publiſhed as they are in ſeparate parts, the conſequence was that they could not long be kept together; and the books are now ſo diſperſed, that it is a queſtion whether a complete ſet of all the parts of either of theſe two collections is now to be found: and a farther misfortune is, that few perſons are ſufficiently ſkilled in muſic to ſee the evil of ſeparating the parts of muſic books, or to attempt the retrieving them when once ſcattered abroad; on the contrary, many learned men have taken a ſingle part for the whole of a muſical work, and have thought themſelves happy in the poſſeſſion of a book of far leſs value than a mutilated ſtatue. A ſingle part of the Cantiones of Tallis and Bird, with the word Diſcantus at the top of the title-page, to diſtinguiſh it from the Superius, Medius, Baſſus, and other parts, was in the poſſeſſion of the late Dr. Ward, Greſham profeſſor of rhetoric; and he, though one of the beſt grammarians of his time, miſtook that for part of the title, and has given it accordingly. In like manner, Ames, a man of ſingular induſtry and intelligence in matters that relate to printing, having in his poſſeſſion the Morning and Evening Prayer of 1565, abovementioned, has deſcribed it in his Typographical Antiquities by the title of the Common Prayer with muſical notes Secundus Contratenor, never imagining that theſe two latter words were no part of the title, and that he had only one fourth part of a work which appeared to him to be complete.

Nevertheleſs the public were great gainers by the ſetting forth of the two collections of church-muſic abovementioned in print, one advantage whereof was, that the compoſitions therein contained were, by means of the preſs, ſecured againſt that corruption which inevitably attends the multiplication of copies of books by writing; and although

although it may be ſaid of ancient manuſcripts in general, that they are far more correctly and beautifully written than any ſince the invention of printing, it is eaſy to ſee that the increaſe of written copies muſt neceſſarily have been the propagation of error; and the fact is, that the ancient church-ſervices, which before this time had been uſually copied by monks and ſinging-men for the uſe of their reſpective churches, were, till they were corrected, and the text fixed by printed copies, ſo full of errors as to be ſcarce fit for uſe.

CHAP. VIII.

THUS was the ſolemn choral ſervice eſtabliſhed on a legal foundation, and the people not only acquieſced in it, but thought it a happy temperature between the extremes of ſuperſtition and fanaticiſm; but the diſciplinarian controverſy, which had its riſe in the preceding reign, and had been ſet on foot at Francfort and Geneva, whither many able divines had fled to avoid perſecution, was puſhed with great vehemence by ſome, who inſiſted on a farther reformation in matters of religion than had as yet taken place; theſe were the men called Puritans, of whom the leader at that time was one Thomas Cartwright.

This man, a bachelor of divinity, a fellow of Trinity college Cambridge, and Lady Margaret's profeſſor in that univerſity, in his public lectures, red in the year 1570, had objected to the doctrine and diſcipline of the church. Againſt the tenets of Cartwright Dr. Whitgift, afterwards archbiſhop of Canterbury preached; Cartwright challenged the doctor to a public diſputation, which the latter refuſed unleſs he had the queen's licence for it; he however offered a private conference with him in writing, which the other declining, Whitgift collected from his lectures ſome of the moſt exceptionable propoſitions, and ſent them to the queen, upon which Cartwright was deprived of his fellowſhip, and expelled the univerſity. He then went abroad, and became miniſter to the Engliſh merchants at Antwerp, and afterwards at Middleburg; in his abſence the Puritans had drawn up a book entitled An Admonition to the Parliament, containing an enumeration of their grievances, the authors whereof, two Puritan miniſters, Mr. Field and Mr. Wilcox,

were committed to Newgate; ſoon after this Cartwright returned, and drew up a ſecond admonition *, upon which a controverſy enſued, wherein Cartwright maintained that the holy ſcriptures 'were 'not only a ſtandard of doctrine, but of diſcipline and government, 'and that the church of Chriſt in all ages was to be regulated by 'them.'

Whitgift on the other hand aſſerted, that though the holy ſcriptures are a perfect rule of faith, they were not deſigned as a ſtandard of church diſcipline or government; but that the forms of theſe are changeable, and may be accommodated to the civil government we live under: That the apoſtolical government was adapted to the church in its infancy, and under perſecution, but was to be enlarged and altered as the church grew to maturity, and had the civil magiſtrate on its ſide.

In the courſe of this diſpute objections were made to the liturgy, and to the form and manner of cathedral ſervice, particularly againſt 'the toſſing the pſalms from one ſide to the other,' a ſarcaſtical expreſſion which Cartwright frequently uſes, with the intermingling of organs. Whitgift had defended this practice by the example of the primitive Chriſtians, and upon the general principle that the church had a power to decree rites and ceremonies agreeable to the twentieth article of the church of England; and here the diſpute reſted for ſome time †; but it was afterwards revived by Walter

* Fuller ſeems to be miſtaken in his aſſertion that Cartwright drew up the firſt admonition; Neal aſcribes it to the two perſons above-named: both admonitions were rejected by the parliament; but the Puritans met with ſuch favour from ſome of the members, that upon the diſſolution of it, they preſumed to erect a preſbytery at Wandſworth in Surrey; this was in 1572, and from hence the origin of nonconformiſt or diſſenting meeting-houſes in this kingdom is to be computed. Vide Fuller's Church Hiſt. of Britain, Cent. XVI book ix. pag. 103.

† It appears that Cartwright proſecuted this diſpute many years after his return from abroad; and that in September, 1590, he was convened before the eccleſiaſtical commiſſioners; and for refuſing to take the oath ex officio, was committed to the Fleet, [Collier Eccl. Hiſt. vol. II. 626] but was afterwards pardoned, and retired to an hoſpital at Warwick, of which he was maſter, and lived in friendſhip with the archbiſhop ever after. [Ib. 640.] Life of Hooker, 14. Nay it is ſaid that he changed his opinion, and ſorely lamented the unneceſſary troubles he had cauſed in the church by the ſchiſm which he had been the great fomenter of. Biogr. Brit. vol. VI. part II. pag. 4253. note KKK.

Contemporary with Cartwright was Robert Brown, a man deſcended of a good family in Rutlandſhire, and a diſtant relation of the lord treaſurer Burleigh; this man, though bred in Bennet college, Cambridge, entertaining a diſlike to the doctrine and diſcipline of the eſtabliſhed church, left England, and joined Cartwright's congregation at Middleburg, and, being a man of bold temper and turbulent diſpoſition, laboured with all his might to widen the breach that Cartwright had made between the Puritans and the church, and to

Travers, the lecturer at the Temple, a friend of Cartwright; and a formal examination and refutation of his tenets was undertaken by

to multiply the reaſons againſt conformity; to this end he contended that church government was antichriſtian, that the rites of the church of England were ſuperſtitious, and its liturgy a mixture of popery and paganiſm: a ſummary of his doctrines, which are ſaid to be the ſame in effect with thoſe of the Donatiſts, is contained in a book printed by him at Middleburg, intitled a Treatiſe of Reformation, of which many copies were diſperſed in England.

Returning hither ſoon after the publication of his book, Brown, together with one Richard Harriſon, a country ſchool-maſter, aſſociated himſelf with ſome Dutchmen of the Anabaptiſt ſect, and began a formal ſchiſm, in which he ſucceeded ſo well, that many ſeparate congregations were ſet up in divers parts of the kingdom; at length his behaviour drew on him the cenſures of the church, which brought him to a partial recantation of his opinions, and procured him a benefice in Northamptonſhire; but he ſoon after relapſed, and in an advanced age died in Northampton goal, to which priſon he had been committed for a breach of the peace, not being able to find ſureties for his keeping it. Fuller, who was acquainted with him, and had heard him preach, gives the following circumſtantial relation of the cauſes and manner of his commitment and death.

'As for his death in the priſon of Northampton many years after, in the reign of king 'Charles, anno 1630, it nothing related to thoſe opinions he did, or his followers do 'maintain, for, as I am credibly informed, being by the conſtable of the pariſh, who 'chanced alſo to be his god-ſon, ſomewhat roughly and rudely required the payment of a 'rate, he hapned in paſſion to ſtrike him. The conſtable not taking it patiently as a caſti-'gation from a god-father, but in anger, as an affront to his office, complained to Sir 'Rowland St. John, a neighbouring juſtice of the peace, and Brown is brought before 'him. The knight of himſelf was prone rather to pity and pardon than puniſh his paſ-'ſion, but Brown's behaviour was ſo ſtubborn, that he appeared obſtinately ambitious of 'a priſon, as deſirous after long abſence to renew his familiarity with his ancient acquaint-'ance. His mittimus is made, and a cart with a feather-bed provided to carry him, he 'himſelf being too infirme (above eighty) to goe, too unweldie to ride, and no friend ſo 'favourable as to purchaſe for him a more comly conveyance. To Northampton jayle 'he is ſent, where ſoon after he ſickned, died, and was buried in a neighbouring church-'yard; and it is no hurt to wiſh that his bad opinions had been interred with him.' Church Hiſt. Cent. XVI. book ix. page 168.

The ſame author relates that he boaſted he had been committed to thirty-two priſons, ſome of them ſo dark, that in them he was not able to ſee his hand at noon day.

The opinions which Brown had propagated were thoſe which diſtinguiſhed that religious ſect, who after him were called Browniſts. Not only Fuller and Collier, but Neal alſo repreſent him as a man of an idle and diſſolute life, in no reſpect reſembling either Cartwright or Travers, who diſſented upon principle, and appear both, to have been very learned and pious men. Theſe men were the firſt of thoſe who oppoſed the liturgy, and were the occaſion of thoſe admirable arguments of Hooker in defence of church-muſic, which here follow.

There is a paſſage in one of Howel's letters which ſeems to indicate that the tenets of Brown were grown very odious at the time when the former wrote, which for the ſingularity of it take in his own words.

'Difference in opinion may work a diſaffection in me, but not a deteſtation; I ra-'ther pitty than hate Turk or Infidell, for they are of the ſame metall, and bear the ſame 'ſtamp as I do, though the inſcriptions differ: if I hate any it is thoſe ſchiſmatics that 'puzzle the ſweet peace of our church, ſo that I could be content to ſee an Anabaptiſt go 'to hell on a Browniſt's back.' Familiar Letters of James Howel, 1678, vol. I. ſect. 6. Letter xxxii. To Sir Ed. B. Knt.

the

the learned and excellent Hooker, who at that time was Maſter of the Temple.

In the Eccleſiaſtical Polity, the objections of Cartwright and his adherents againſt the doctrine and diſcipline of the eſtabliſhed church, are occaſionally inſerted in the margin of the book, but, which ſeems a ſtrange omiſſion in the publiſhers of it, without any reference to the particular book of Cartwright, to which it was an anſwer, or any intimation that he was the oppugner of Cartwright, other than the letters T. C. the initials of his Chriſtian and ſurname, which are added to the ſeveral paſſages cited by Hooker.

The objections againſt ſinging in general, and alſo againſt antiphonal ſinging, are to this purpoſe: 'From whenceſoever the practice [of antiphonal ſinging] came, it cannot be good, conſidering that when it is granted that it is lawfull for all the people to praiſe God by ſinging the Pſalms of David, this ought not to be reſtrained to thoſe few of the congregation who are retained in the ſervice of the church for the ſole purpoſe of ſinging; and where it is lawfull both with heart and voice to ſing the whole pſalm, there it is not meet that they ſhould ſing but the one half with their heart and voice, and the other with their heart only. For where they may both with heart and voice ſing, there the heart is not enough; and therefore, beſides the incommoding which cometh this way, in that being toſſed after this ſort, men cannot underſtand what is ſung; thoſe other two inconveniencies come of this form of ſinging, and therefore it is baniſhed in all reformed churches. And elſewhere, The ſinging of pſalms by courſe, and ſide after ſide, although it be very ancient, yet it is not commendable, and is ſo much the more to be ſuſpected, for that the Devil hath gone about to get it ſo great authority, partly by deriving it from Ignatius time, and partly in making the world believe that this came from heaven, and that the angels were heard to ſing after this ſort, which as it is a mere fable, ſo is it confuted by hiſtoriographers, whereof ſome aſcribe the beginning of this to Damaſus, ſome other unto Flavianus and Diodorus.'

Theſe are the principal arguments brought in proof of the unlawfulneſs and impropriety of choral and antiphonal ſinging in the worſhip of God; in anſwer to which it may be ſaid, that its lawfulneſs, pro-

propriety, and conduciveneſs to the ends of edification, have been aſſerted by a great number of men, each as fitly qualified to determine on a ſubject of this nature as the ableſt of their opponents. But the merits of the controverſy will beſt appear from that defence of the practice in queſtion contained in the Eccleſiaſtical Polity, of our countryman Hooker, who with his uſual temper, learning, eloquence, and ſagacity, has exhibited firſt a very fine eulogium on muſic itſelf, and afterwards a defence of that particular application of it to divine ſervice, which our national church had recognized, and which it concerned him to vindicate.

And firſt as to muſic in general, and its efficacy in the exciting of devout affections, he uſes theſe words:

'Touching muſical harmony, whether by inſtrument or by voice, 'it being but of high and low in ſounds, a due proportionable diſpo-'ſition, ſuch notwithſtanding is the force thereof, and ſo pleaſing 'effects it hath in that very part of man which is moſt divine, that 'ſome have been thereby induced to think that the ſoul itſelf by na-'ture is, or hath in it harmony. A thing which delighteth all ages, 'and beſeemeth all ſtates; a thing as ſeaſonable in grief as in joy; as 'decent, being added unto actions of greateſt weight and ſolemnity, 'as being uſed when men moſt ſequeſter themſelves from action: the 'reaſon hereof is an admirable facility which muſic hath to expreſs 'and repreſent to the mind more inwardly than any other ſenſible 'mean, the very ſtanding, riſing, and falling, the very ſteps and in-'flexions every way, the turns and varieties of all paſſions where-'unto the mind is ſubject; yea, ſo to imitate them, that whether it 'reſemble unto us the ſame ſtate wherein our minds already are, or a 'clean contrary, we are not more contentedly by the one confirmed, 'than changed and led away by the other. In harmony the very 'image and character even of virtue and vice is perceived, the mind 'delighted with their reſemblances, and brought, by having them 'often iterated, into a love of the things themſelves; for which 'cauſe there is nothing more contagious and peſtilent than ſome 'kinds of harmony, than ſome nothing more ſtrong and potent unto 'good. And that there is ſuch a difference of one kind from an-'other we need no proof but our own experience, inaſmuch as we 'are at the hearing of ſome more inclined unto ſorrow and heavineſs,

'of

'of ſome more mollified and ſoftened in mind; one kind apter to 'ſtay and ſettle us, another to move and ſtir our affections. There 'is that draweth to a marvellous grave and ſober mediocrity; there 'is alſo that carrieth as it were into extaſies, filling the mind with an 'heavenly joy, and for the time in a manner ſevering it from the 'body. So that although we lay altogether aſide the conſideration 'of ditty or matter, the very harmony of ſounds being framed in due 'ſort, and carried from the ear to the ſpiritual faculties of our ſouls, 'is, by a native puiſſance and efficacy, greatly available to bring to a 'perfect temper whatſoever is there troubled; apt as well to quicken 'the ſpirits, as to allay that which is too eager; ſovereign againſt me-'lancholy and deſpair; forceable to draw forth tears of devotion, if 'the mind be ſuch as can yield them; able both to move and to mo-'derate all affections. The prophet David having therefore ſingular 'knowledge, not in poetry alone, but in muſic alſo, judged them both 'to be things moſt neceſſary for the houſe of God, left behind him to 'that purpoſe a number of divinely indited poems; and was farther 'the author of adding unto poetry, melody in public prayer, melo-'dy both vocal and inſtrumental for the raiſing up of mens hearts, 'and the ſweetning of their affections towards God. In which con-'ſiderations the church of Chriſt doth likewiſe at this preſent day 'retain it as an ornament to God's ſervice, and an help to our own 'devotion. They which, under pretence of the law ceremonial ab-'rogated, require the abrogation of inſtrumental muſic, approving 'nevertheleſs the uſe of vocal melody to remain, muſt ſhew ſome 'reaſon wherefore the one ſhould be thought a legal ceremony and 'not the other. In church muſic curioſity and oſtentation of art, 'wanton, or light, or unſuitable harmony, ſuch as only pleaſeth the 'ear, and doth not naturally ſerve to the very kind and degree of 'thoſe impreſſions, which the matter that goeth with it leaveth or is 'apt to leave in mens minds, doth rather blemiſh and diſgrace that 'we do, then add either beauty or furtherance unto it. On the other 'ſide, theſe faults prevented, the force and efficacy of the thing it-'ſelf, when it drowneth not utterly, but fitly ſuiteth with matter al-'together ſounding to the praiſe of God, is in truth moſt admirable, 'and doth much edifie, if not the underſtanding, becauſe it teacheth 'not, yet ſurely the affection, becauſe therein it worketh much.

'They

'They muſt have hearts very dry and tough, from whom the melody 'of the pſalms doth not ſome time draw that wherein a mind reli- 'giouſly affected, delighteth*.'

And to the objection againſt antiphonal ſinging, 'that the Devil 'hath gone about to get it authority,' he thus anſwers:

'Whoſoever were the author, whatſoever the time, whenceſoever 'the example of beginning this cuſtome in the church of Chriſt; ſith 'we are wont to ſuſpect things only before tryal, and afterwards ei- 'ther to approve them as good, or if we find them evil, accordingly 'to judge of them; their counſel muſt need ſeem very unſeaſonable, 'who adviſe men now to ſuſpect that wherewith the world hath had 'by their own account, twelve hundred years acquaintance and up- 'wards; enough to take away ſuſpicion and jealouſie. Men know 'by this time, if ever they will know, whether it be good or evil 'which hath been ſo long retained. As for the Devil, which way it 'ſhould greatly benefit him to have this manner of ſinging pſalms ac- 'counted an invention of Ignatius, or an imitation of the angels of 'heaven, we do not well underſtand. But we very well ſee in them 'who thus plead, a wonderful celerity of diſcourſe. For perceiving 'at the firſt, but only ſome cauſe of ſuſpicion, and fear leaſt it ſhould 'be evil, they are preſently in one and the ſelf ſame breath reſolved 'that what beginning ſoever it had, there is no poſſibility it ſhould 'be good. The potent arguments which did thus ſuddenly break in 'upon and overcome them, are Firſt, that it is not unlawful for the 'people, all jointly to praiſe God in ſinging of pſalms. Secondly, 'that they are not any where forbidden by the law of God to ſing 'every verſe of the whole pſalm both with heart and voice quite and 'clean throughout. Thirdly, that it cannot be underſtood what is 'ſung after our manner. Of which three, foraſmuch as lawfulneſs to 'ſing one way, proveth not another way inconvenient; the former two 'are true allegations, but they lack ſtrength to accompliſh their deſire; 'the third ſo ſtrong that it might perſuade if the truth thereof were 'not doubtful. And ſhall this enforce us to baniſh a thing which all 'Chriſtian churches in the world have received? a thing which ſo 'many ages have held; a thing which the moſt approved councils 'and laws have ſo oftentimes ratified; a thing which was never 'found to have any inconvenience in it; a thing which always here-

* Eccl. Polity, book V. ſect. 38.

'tofore the beſt men and wiſeſt governours of God's people did think 'they never could commend enough; a thing which as Baſil was 'perſuaded did both ſtrengthen the meditation of thoſe holy words 'which are uttered in that ſort, and ſerve alſo to make attentive, and 'to raiſe up the hearts of men; a thing whereunto God's people of 'old did reſort with hope and thirſt; that thereby, eſpecially their 'ſouls might be edified; a thing which filleth the mind with com-'fort and heavenly delight, ſtirreth up fragrant deſires and affections 'correſpondent unto that which the words contain; allayeth all 'kind of baſe and earthly cogitations, baniſheth and driveth away 'thoſe evil ſecret ſuggeſtions which our inviſible enemy is always apt 'to miniſter, watereth the heart to the end that it may fructify, 'maketh the virtuous, in trouble full of magnanimity and courage, 'ſerveth as a moſt approved remedy againſt all doleful and heavy ac-'cidents which befall men in this preſent life. To conclude, ſo fitly 'accordeth with the apoſtle's own exhortation, "Speak to yourſelves "in pſalms and hymns and ſpiritual ſongs, making melody and ſinging "to the Lord in your hearts;" that ſurely there is more cauſe to fear 'leſt the want thereof be a maim, than the uſe a blemiſh to the ſer-'vice of God *.'

As to the merits of this controverſy, every one is at liberty to judge; and if any ſhall doubt of the lawfulneſs and expediency of choral muſic after conſidering the arguments on both ſides, there is little hope of their being reconciled to it till an abler advocate than Hooker ſhall ariſe in its defence.

The form and manner of divine ſervice being thus far adjuſted, an eſtabliſhment of a chapel ſeemed to follow as a matter of courſe, the ſettlement whereof was attended with but very little difficulty. As thoſe gentlemen of the chapel who had ſerved under Edward VI. continued in their ſtations notwithſtanding the revival of the maſs, ſo when the Romiſh ſervice was abrogated, and the Engliſh liturgy reſtored, they manifeſted a diſpoſition to ſubmit to thoſe who ſeemed to be better judges of religious matters than themſelves; and notwithſtanding that in the time of queen Mary all perſons engaged in the chapel ſervice muſt, at leaſt in appearance, have been papiſts, we find not that any of them objected to the reformed ſervice: this at leaſt is certain, that both Tallis and Bird, the former of whom had ſet the muſic to many Latin motets, and the latter made ſundry maſſes and other com-

* Eccl. Polity, book V. ſect. 39.

compoſitions for queen Mary's chapel, continued in the ſervice of Elizabeth, the one till the time of his death, and the other during the whole of her reign, and the greater part of that of her ſucceſſor, he dying in 1623.

For the ſtate of queen Elizabeth's chapel we are in a great meaſure to ſeek: it is certain that Tallis and Bird were organiſts of it, and that Richard Bowyer was upon her acceſſion to the crown continued one of the gentlemen of her chapel, who dying, Richard Edwards was appointed maſter of the children. This perſon, who has been mentioned in a former part of this work, was a native of Somerſetſhire, and a ſcholar of Corpus Chriſti college in Oxford, under George Etheridge, and at the time of its foundation was made ſenior ſtudent of Chriſt Church college, being then twenty-four years of age. Wood, in the Athen. Oxon. has given a curious account of the repreſentation of a comedy of his writing, entitled Palemon and Arcite, before queen Elizabeth, in the hall of Chriſt Church college, and of the queen's behaviour on the occaſion. Edwards died on the thirty-firſt day of October, 1596; and the fifteenth of November in the ſame year William Hunnis, a gentleman of the chapel, and who had been in that ſtation during the two preceding reigns, was appointed his ſucceſſor; this perſon died on the ſixth day of June 1597, and was ſucceeded by Dr. Nathaniel Giles, of whom an account will hereafter be given.

CHAP. IX.

IT will now be thought time to enquire into the riſe and progreſs of pſalmody in England; nor will it be ſaid that we were very remiſs when it is known how ſhort the interval was, between the publication of the French verſion and ours by Sternhold and Hopkins, who as having been fellow-labourers in this work of reformation, are ſo yoked together, that hardly any one mentions them aſunder.

Thomas Sternhold is ſaid to have been a native of Hampſhire. Where he received the rudiments of literature is not known, but Wood ſays that he reſided ſome time in the univerſity of Oxford, and that he left it without the honour of a degree. By ſome intereſt that he had at court, he was preferred to the office of groom of the robes to Henry VIII. which he diſcharged ſo well, that he became a per-

ſonal favourite of the king, who by his will left him a legacy of an hundred marks. Upon the deceaſe of the king, Sternhold was continued in the ſame employment by his ſucceſſor, and having leiſure to purſue his ſtudies, he acquired ſome degree of eſteem about the court for his vein in poetry and other trivial learning. He was a man of a very religious turn of mind, in his morals irreproachable, and an adherent to the principles of the reformation, and being offended with the amorous and immodeſt ſongs, which were then the uſual entertainment of perſons about the court, he undertook to tranſlate the Pſalms of David into Engliſh metre, but he died without completing the work. His will was proved the twelfth day of September, anno 1549; he is therein ſtyled Groom of his Majeſty's robes, and it thereby appears that he died ſeiſed of lands to a conſiderable value in Hampſhire and in the county of Cornwall.

Fifty-one of the Pſalms were all that Sternhold lived to verſify, and theſe were firſt printed by Edward Whitchurch, and publiſhed anno 1549, with the following title, 'All ſuch Pſalmes of David as Thomas 'Sternholde, late grome of the kinges majeſtyes robes did in his lyfe-'tyme drawe into Englyſhe metre.' The book is dedicated to king Edward VI. by the author, and was therefore probably prepared by him for the preſs. Wood is miſtaken in ſaying that Sternhold cauſed muſical notes to be ſet to his Pſalms; they were publiſhed in 1549 and 1552, without notes; and the firſt edition of the Pſalms with notes is that of 1562, mentioned hereafter *.

Ames takes notice of another work of the ſame author, entitled: 'Certayne chapters of the Prouerbs of Solomon drawen into metre;' this alſo was a poſthumous publication, it being printed anno 1551, two years after Sternhold's deceaſe †.

* It is worthy of remark that both in France and England the Pſalms were firſt tranſlated into vulgar metre by laymen, and, which is very ſingular, by courtiers. Marot was of the bed-chamber to Francis I and Sternhold groom of the robes to Henry VIII and Edward VI; their reſpective tranſlations were not completed by themſelves, and yet they tranſlated nearly an equal number of pſalms, that is to ſay, Marot fifty, and Sternhold fifty-one.

† In the ſame year was publiſhed 'Certain Pſalmes choſen out of the Pſalmes of Da-'uid, commonly called vii penytentiall Pſalmes, drawen into Englyſhe meter by Sir Tho-'mas Wyat, Knyght, whereunto is added a prologe of the auctore before euery Pſalme, 'very pleaſant and profettable to the godly reader. Imprinted at London, in Paules 'churchyarde, at the ſygne of the Starre, by Thomas Raynald and John Harryngton, 'cum preuilegio ad imprimendum ſolum, M D XLIX. The laſt day of December.'

And

Contemporary with Sternhold was John Hopkins, originally a ſchool-maſter, a man rather more eſteemed for his poetical talents than his coadjutor: he turned into metre fifty-eight of the Pſalms, which are diſtinguiſhed by the initial letters of his name. Biſhop Tanner ſtyles him, 'Poeta, ut ea ferebant tempora, eximius;' and at the end of the Latin commendatory verſes prefixed to Fox's Acts and Monuments, are ſome ſtanzas of his that fully juſtify this character.

William Whittyngham had alſo a hand in this verſion of the Pſalms; he was a man of great learning, and one of thoſe Engliſh divines that reſided abroad during the perſecution under queen Mary; preferring the order and diſcipline of the Genevan church to that of Francfort, whither he firſt fled; he choſe the latter city for the place of his abode, and became a favourite of Calvin, from whom he received ordination. He aſſiſted in the tranſlation of the Bible by Coverdale, Goodman and others, and tranſlated into Engliſh metre thoſe Pſalms, in number only five, which in our verſion bear the initials of his name; among theſe is the hundred and nineteenth, which is full as long as twenty of the others. He alſo verſified the Decalogue, and the prayer immediately after it, and very probably the Lord's Prayer, the Creed, and the hymn Veni Creator, all which follow the ſinging pſalms in our verſion. He was afterwards, by the favour of Robert earl of Leiceſter, promoted to the deanery of Durham; and might, if he had made the beſt of his intereſt, have ſucceeded Sir William Cecil, afterwards Lord Burleigh, in the employment of ſecretary of ſtate. Wood, who has raked together many particulars concerning him, relates that he cauſed the image of St. Cuthbert, in the cathedral church of Durham, to be broke to pieces, and that he defaced many ancient monuments in that church *.

The letter N. is alſo prefixed to twenty-ſeven of the Pſalms in our Engliſh verſion; this is intended to denote Thomas Norton, of Sharpenhoe in Bedfordſhire, a barriſter, and, in Wood's phraſe, a forward and buſy Calviniſt in the beginning of queen Elizabeth's reign,

And in 1550, 'Certayne Pſalmes choſen out of the Pſalter of Dauid, and drawen furth 'into Englyſh meter by William Hunnis, ſeruant to the ryght honorable Syr Willyam 'Harberde, knight. Newly collected and imprinted. Imprynted at London in Alderſgate 'ſtrete, by the wydowe of John Herforde for Jhon Harrington, the yeare of our Lord 'M D and L. Cum priuilegio ad imprimendum ſolum.'

* Athen. Oxon. col. 195.

a man,

a man then accounted eminent for his poetry and making of tragedies. Of his merit in which kind of writing he has left us no proofs excepting the three firſt acts of a tragedy, at firſt printed with the title of Ferrex and Porrex, but better known by that of Gorbuduc, which it now bears, the latter two acts whereof were written by Thomas Sackville, lord Buckhurſt earl of Dorſet, lord high treaſurer in the reign of James I. and the founder of the preſent Dorſet family. This performance is highly commended by Sir Philip Sidney in his Defence of Poeſy, and is too well known to need a more particular character.

Robert Wiſdome tranſlated into metre the twenty-fifth pſalm, and wrote alſo that prayer in metre at the end of our verſion, the firſt ſtanza whereof is,

'Preſerve us Lord by thy dear word,
'From Pope and Turk defend us Lord,
'Which both would thruſt out of his throne
'Our Lord Jeſus Chriſt thy deare ſon.'

For which he has been ridiculed by the facetious biſhop Corbet and others, though Wood gives him the character of a good Latin and Engliſh poet for his time. He adds, that he had been in exile in queen Mary's reign; that he was rector of Settrington in Yorkſhire, and alſo archdeacon of Ely, and had been nominated to a biſhoprick in Ireland, temp. Edward VI. and that he died 1568.

The 70, 104, 112, 113, 122, 125, and 134 Pſalms are diſtinguiſhed by the initials W. K. and the 136 by T. C. of neither of theſe authors can any account be found.

The firſt publication of a complete verſion of the Pſalms was by John Day, in 1562, it bears this title: 'The whole booke of Pſalmes, 'collected into Engliſh metre by T. Sternhold, J. Hopkins, and 'others, conferred with the Ebrue; with apt notes to ſing them 'withall *.'

* Another verſion of the Pſalms, and that a complete one, but very little known, is extant, the work of archbiſhop Parker during his exile. In the diary of that prelate printed from his own manuſcript, in Strype's life of archbiſhop Parker is the following memorandum: 'And ſtill this 6 Aug. [his birth day] An. Dom. 1557, I perſiſt in the ſame con-'ſtancy upholden by the grace and goodneſs of my Lord and Saviour Jeſus Chriſt, by 'whoſe inſpiration I have finiſhed the book of Pſalms turned into vulgar verſe.'

Strype ſays, 'What became of the Pſalms I know not;' nevertheleſs it ſeems that they were printed, and that with the following title: 'The whole Pſalter tranſlated into Eng-'liſh Metre, which contayneth an hundreth and fifty Pſalmes. "Quoniam omnis terre 'Deus: Pſallite ſapienter—Pſal. 47. Imprinted at London by John Daye dwelling ouer 'Alderſgate

Notwithſtanding ſome of theſe perſons are celebrated for their learning, it is to be preſumed that they followed the method of

'Alderſgate beneath S. Martyn's.' without a date. In a copy of this book, very richly bound, which was bought at the ſale of the late Mr. Weſt's library, is a memorandum on a ſpare leaf in the hand-writing of Dr. White Kennet, biſhop of Peterborough, purporting that the archbiſhop printed his book of Pſalms, and that though he forbore to publiſh it with his name, he ſuffered his wife to preſent the book fairly bound to ſeveral of the nobility; Dr. Kennet therefore conjectures that the very book in which this memorandum is made, is one of the copies ſo preſented; and gives for a reaſon that he himſelf preſented a like copy to the wife of archbiſhop Wake, wherein Margaret Parker in her own name and hand dedicates the book to a noble lady. Signed Wh. Peterb.

After the preface, which is in metre, and directs the ſinging of the pſalms diſtinctly and audibly, is a declaration of the virtue of pſalms in metre, and the ſelf-ſame directions from St. Athanaſius for the choice of pſalms for particular occaſions, as are prefixed to the verſion of Sternhold and Hopkins, and the reſt, and at the concluſion of each pſalm is a collect. They are printed without muſic, ſave that at the end are eight tunes in four parts, Meane, Coutratenor, Tenor, and Baſſe, which, agreeable to the practice of the Romiſh church, are compoſed in the eight eccleſiaſtical tones, the tenor being the plain-ſong. It is ſaid by Strype that Parker in the courſe of his education had been inſtructed in the practice of ſinging by two ſeveral perſons, the one named Love, a prieſt, the other one Manthorp, clerk of St. Stephen's in Norwich, of the harſhneſs of both which maſters he felt ſo much, that he could never forget it. His affection to muſic in his mature age may be inferred from the proviſion made by him in the foundation of a ſchool in the college of Stoke in the county of Suffolk, of which he was dean; in which the ſcholars, beſides grammar, and other ſtudies of humanity, were taught to ſing and play on the organ and other inſtruments: and alſo from the ſtatutes of the ſame college, framed by himſelf, the laſt whereof is in theſe words: 'Item, to be found in the college henceforth a number of 'queriſters, to the number of eight or ten or more, as may be born conveniently of the 'ſtock, to have ſufficient meat, drink, broth, and learning. Of which ſaid queriſters, 'after their breaſts be changed, we will the moſt apt of wit and capacity be helpen with 'exhibition of forty ſhillings, four marks, or three pounds a-piece to be ſtudents in ſome 'college in Cambridge. The exhibition to be enjoyed but ſix years.'

And that he had ſome ſkill in muſic appears by the following characteriſtic of the eccleſiaſtical tones, prefixed to the eight tunes abovementioned.

The nature of the eyght tunes.

1. The firſt is meeke: deuout to ſee,
2. The ſecond ſad: in maieſty.
3. The third doth rage: and roughly brayth,
4. The fourth doth fawne: and flattry playth,
5. The fifth deligth: and laugheth the more,
6. The ſixt bewayleth: it weepeth full ſore,
7. The ſeuenth tredeth ſtoute: in froward race
8. The eyghte goeth milde: in modeſt pace.

The Tenor of theſe partes be for the people when they will ſyng alone, the other partes put for the greater queers, or to ſuche as will ſyng or play them priuately.

It is conjectured that the Pſalms thus tranſlated, with tunes adapted to them, were intended by the author to be ſung in cathedrals, for at the time when they were turned into verſe

Marot, and rendered the Hebrew into Engliſh through the medium of a proſe tranſlation: the original motive to this undertaking was

verſe, the church were put to great ſhifts, the compoſitions to Engliſh words being at that time too few to furniſh out a muſical ſervice; and this is the more probable from the directions given by the archbiſhop for ſinging many of them by the rectors and the quier alternately. Who we are to underſtand by the rectors it is hard to ſay, there being no ſuch officer at this time in any cathedral in this kingdom. If the word were of the ſingular number it might be interpreted chanter. Theſe directions ſeem to indicate that till ſome time after queen Elizabeth's acceſſion, the form and method of choral ſervice was not ſettled, nor that diſtinction made between the ſingers on the dean's ſide and that of the chanter, which at this day is obſerved in all cathedrals.

Archbiſhop Parker's verſion of the Pſalms may be deemed a great typographical curioſity, inaſmuch as it ſeems to have never been publiſhed, otherwiſe than by being preſented to his friends, it is therefore not to be wondered that it never fell in the way either of Strype, who wrote his life, or of Mr. Ames, that diligent collector of typographical antiquities. As to the book itſelf, the merits of it may be judged of by the following verſion of Pſalm xxiii. extracted from it.

The Lord ſo good: who geueth me food
my ſhepeheard is and guide:
How can I want: or ſuffer ſcant
whan he defendth my ſide.

To feede my neede: he will me lead,
in paſtures greene and fat:
He forth brought me in libertie,
to waters delicate.

My ſoule and hart: he did conuert,
to me he ſheweth the path:
Of right wiſenes: in holines,
his name ſuch uertue hath.

Yea though I go: through Death hys wo
his vaale and ſhadow wyde:
I feare no dart: wyth me thou art,
with ſtaff and rod to guide.

Thou ſhalt prouyde: a table wyde,
for me againſt theyr ſpite:
With oyle my head: thou haſt beſpred,
my cup is fully digbt.

Thy goodneſs yet: and mercy great,
will kepe me all my dayes:
In houſe to dwell: in reſt full well,
wyth God I hope alwayes.

not

not ſolely the introduction of pſalm-ſinging into the Engliſh proteſtant churches; it had alſo for its object the excluſion of that ribbaldry which was the entertainment of the common people, and the furniſhing them with ſuch ſongs as might not only tend to reform their manners, but inſpire them with ſentiments of devotion and godlineſs; and indeed nothing leſs than this can be inferred from that declaration of the deſign of ſetting them forth, contained in the title-page of our common verſion, and which has been continued in all the printed copies from the time of its firſt publication to this day: 'Set 'forth and allowed to be ſung in churches of the people together, 'before and after evening prayer, as alſo before and after ſermon; 'and moreover in private houſes, for their godly ſolace and com-'fort, laying apart all ungodly ſongs and ballads, which tend only 'to the nouriſhment of vice and corrupting of youth.'

There is good reaſon to believe that the deſign of the reformers of our church was in a great meaſure anſwered by the publication of the Pſalms in this manner; to facilitate the uſe of them they were printed 'with apt notes to ſing them withall *;' and from thence-

* To the earlier impreſſions of the Pſalms in metre was prefixed a treatiſe, ſaid to be made by St. Athanaſius, concerning the uſe and virtues of the Pſalms, wherein, among many other, are the following directions for the choice of pſalms for particular occaſions and exigencies.

'If thou wouldſt at any time deſcribe a bleſſed man, who is he, and what thing maketh 'him ſo to be: thou haſt the 1, 32, 41, 112, 128 pſalmes.

'If that thou ſeeſt that euill men lay ſnares for thee, and therefore deſireſt God's eares 'to heare thy praiers, ſing the 5 pſalme.

'If ſo again thou wilt ſing in giuing thanks to God for the proſperous gathering of thy 'frutes, uſe the 8 pſalme.

'If thou deſireſt to know who is a citizen of heaoen, ſing the 15 pſalme.

'If thine enemies cluſter againſt thee, and go about with their bloody hand to deſtroy 'thee, go not thou about by mao's helpe to reuenge it, for al mens jodgmeots are not 'truſtie, but require God to be judge, for he alone is judge, aod ſay the 26, 35, 43 'pſalmes.

'If they preſſe more fiercelie on thee, though they be in numbers like an armed hoaſt, 'fear them not which thus reject thee, as though thou wert not anoointed and elect by 'God, but ſing the 27 pſalme.

'If they be yet ſo impudent that they lay wait agaioſt thee, ſo that it is not lawfull for 'thee to have any vocation by them, regard them not, but ſing to God the 48 pſalme.

'If thou beholdeſt ſuch as be baptized, and ſo deliuered from the corruption of their 'birth, praiſe thou the bountifull grace of God, and ſing the 32 pſalme.

'If thou delighteſt to ſing amongſt many, call together righteous men of godlie life, and 'ſing the 33 pſalme.

'If thou ſeeſt how wicked men do much wickedneſſe, and that yet ſimple folke praiſe 'ſuch, when thou wilt admoniſh any man not to follow them, to bee like unto them, be-'cauſe they ſhall be ſhortly rooted out and deſtroid: ſpeake uoto thyſelfe and to others the '37 pſalme.

forth the practice of pſalm-ſinging became the common exerciſe of ſuch devout perſons as attended to the exhortation of the apoſtle; 'if any was afflicted, he prayed; if merry, he ſang pſalms.'

To enquire into the merits of this our tranſlation might ſeem an invidious taſk, were it not that the ſubject has employed the pens of ſome very good judges of Engliſh poeſy, whoſe ſentiments are col-

'If thou wouldſt call upon the blind world for their wrong confidence of their brute 'ſacrifices, and ſhew them what ſacrifice God moſt hath required of them, ſing the 50 'pſalme.

'If thou haſt ſuffered falſe accuſation before the king, and ſeeſt the diuel to triumph 'thereat, go aſide and ſay the 52 pſalme.

'If they which perſecute thee with accuſations would betray thee, as the Phariſeis did 'Jeſus, and as the aliens did Dauid, diſcomfort not thyſelfe therewith, but ſing in good 'hope to God, the 54, 69, 57 pſalmes.

'If thou wilt rebuke Painims and heretiks, for that they haue not the knowledge of 'God in them, thou maiſt haue an vnderſtanding to ſing to God the 86, 115 pſalms.

'If thou art elect out of low degree, eſpecially before others to ſome uocation to ſerue 'thy brethren, aduance not thyſelfe too high againſt them in thine own power, but giue 'God his glorie who did chooſe thee, and ſing thou the 145 pſalme.'

The effects of theſe directions may be judged of by the propenſity of the people, manifeſted in ſundry inſtances to the exerciſe of pſalm-ſinging.

The Proteſtants who fled from the perſecution of the duke de Alva in Flanders, were moſtly woollen manufacturers. Upon their arrival in England they ſettled in Glouceſterſhire, Somerſetſhire, Wiltſhire, and a few other counties, where they diſtinguiſhed themſelves by their love of pſalmody. 'Would I were a weaver,' ſays Sir John Falſtaff, [in Henry IV. part I. the firſt edition] 'I could ſing pſalms or any thing.'

As the ſinging of pſalms ſuppoſes ſome degree of ſkill in muſic, it was natural for thoſe who were able to do it to recreate themſelves with vocal muſic of another kind; and accordingly ſo early as the reign of James I. the people of theſe counties were, as they are at this day, expert in the ſinging of catches and ſongs in parts. Ben Jonſon, in the Silent Woman, makes Cutberd tell Moroſe that the parſon 'caught his cold by ſitting up late, 'and ſinging catches with Clothworkers;' and the old Glouceſterſhire three part ſong, 'The ſtones that built George Ridler's oven,' is well known in that and the adjacent counties.

And to ſpeak of the common people in general, it may be remembered that the reading of the book of Martyrs, and the ſinging of pſalms were the exerciſes of ſuch perſons of either ſex, as being advanced in years, were deſirous to be thought good chriſtians; and this not merely in country towns, and villages and hamlets, where a general ſimplicity of manners, and perhaps the exhortations of the miniſter might be ſuppoſed to conduce to it, but in cities and great towns, and even in London itſelf; and the time is not yet out of the memory of a few perſons now living, when a paſſenger on a Sunday evening from St. Paul's to Aldgate, would have heard the families in moſt of the houſes in his way occupied in the ſinging of Pſalms.

'In the year 1646, king Charles I. being in the hands of the Scots, a Scotch miniſter 'preached boldly before the king at Newcaſtle, and after his ſermon called for the fifty-ſe- 'cond pſalm, which begins, "Why doſt thou tyrant boaſt thyſelf, thy wicked works to "praiſe." His majeſty thereupon ſtood up, and called for the fifty-ſixth pſalm, which 'begins, "Have merey Lord on me I pray, for men would me devour." The people 'waved the miniſter's pſalm, and ſung that which the king called for.' Whitelocke's Memorials, 234.

lected

lected in a ſubſequent page: it may here ſuffice to ſay, that ſo far as it tends to fix the meaning of ſundry words, now for no very good reaſons become obſolete, or exhibits the ſtate of Engliſh poetry at the period when it was compoſed it is one of thoſe valuable monuments of literary antiquity which none but the ſuperficially learned would be content to want. But it ſeems theſe conſiderations were not of force ſufficient to reſtrain thoſe in authority from complying with that humour in mankind which diſpoſes them to change, though from better to the worſe; and accordingly ſuch alterations have at different times been made in the common metrical tranſlation of the ſinging Pſalms, as have fruſtrated the hopes of thoſe who wiſhed for one more elegant and leſs liable to exception.

Thus much may ſuffice for a general account of the introduction of pſalmody into this kingdom, and the effects it wrought on the national manners; the order and courſe of this hiſtory naturally lead to an enquiry concerning the melodies to which the Pſalms are, and uſually have been ſung, no leſs particular than that already made with reſpect to the French pſalm-tunes.

Sternhold's Pſalms were firſt printed in the year 1549, and the whole verſion, as completed by Hopkins and others, in 1562, with this title: 'The whole booke of Pſalmes collected into Engliſh metre 'by T. Sternhold, J. Hopkins, and others, conferred with the Ebrue, 'with apt notes to ſing them withall.' By theſe apt notes we are to underſtand the tunes, to the number of about forty, which are to be found in that and many ſubſequent impreſſions, of one part only, and in general ſuited to the pitch and compaſs of a tenor voice, but moſt excellent indeed for the ſweetneſs and gravity of their melody; and becauſe the number of tunes thus publiſhed was leſs than that of the Pſalms, directions were given in caſes where the metre and general import of the words allowed of it, to ſing ſundry of them to one tune.

The ſame method was obſerved in the ſeveral editions of the Pſalms publiſhed during the reign of queen Elizabeth, particularly in thoſe of the years 1564 and 1577, which it is to be remarked are not coeval with any of the editions of the Common Prayer, to which they are uſually annexed, for which no better reaſon can here be aſſigned than that the ſinging pſalms were never conſidered as part of the liturgy; and the excluſive privilege of printing the Common Prayer was then, as it is now, enjoyed by different perſons. Nor do we meet with

any impreſſion of the Pſalms ſuited, either in the type or ſize of the volume, to either of the impreſſions of the liturgy of Edward the Sixth, publiſhed in 1549 and 1552. In ſhort, it ſeems that the practice of publiſhing the ſinging pſalms by way of appendix to the Book of Common Prayer, had its riſe at the beginning of the reign of queen Elizabeth; for in 1562 that method was obſerved, and again in 1564 and 1577, but with ſuch circumſtances of diverſity as require particular notice.

And firſt it is to be remarked that in 1576, though by a miſtake of Jugge the printer, the year in the title-page is 1676, the liturgy was for the firſt time printed in a very ſmall octavo ſize; to this are annexed Pſalms of David in metre by Sternhold, Hopkins, and others, 'with apte notes to ſing them withall,' imprinted by the famous John Daye, cum privilegio, 1577.

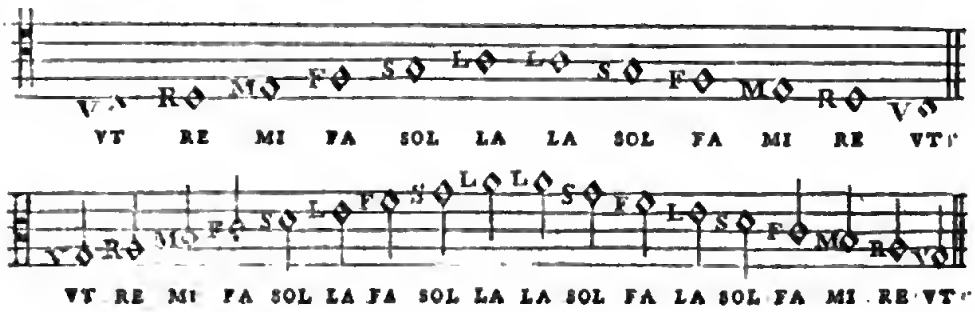
The publication of the Pſalms in this manner ſuppoſed that the people, at leaſt the better ſort of them, could read; and by parity of reaſon it might be ſaid that the addition of muſical notes to the words implied an opinion in the publiſhers that they alſo could ſing; but that they in fact did not think ſo at the time now ſpoken of, is moſt evident from the pains they were at in collecting together the general rudiments of ſong, which in the editions of 1564 and 1577, and in no other, together with the ſcale of muſic, are prefixed by way of introduction to the ſinging Pſalms. Who it was in particular that drew up theſe rudiments, is as little known as the authors of the tunes themſelves; they bear the title of 'A ſhort Introduction into the Science of Muſicke, made for ſuch as are deſirous to have the knowledge thereof for the ſinging of the Pſalmes.'

As to the Introduction into the Science of Muſicke, or, as it is called in the running title, 'The introduction to learne to ſing,' it is not to be found in any of the impreſſions of the Common Prayer ſubſequent to that in 1577, which is the more to be wondered at, ſeeing the author, whoever he was, was ſo well perſuaded of its efficacy as to aſſert, that 'by means thereof euery man might in a few dayes, yea in a few houres, eaſily without all payne, and that alſo without all ayde or helpe of any other teacher, attain to a ſufficient knowledge to ſinge any pſalme contayned in the booke, or any other ſuch playne and eaſy ſonges.' In which opinion the event ſhewed

ſhewed him to be groſly miſtaken, as indeed, without the gift of prophecy, might have been foretold by any one who ſhould have reflected on the labour and pains that are required to make any one a ſinger by notes to whom the elements of muſic are unknown; for in the year 1607 there came out an edition of the Pſalms with the ſame tunes in muſical notes as were contained in the former, with not only more particular directions for the ſol-faing, but with the ſyllables actually interpoſed between the notes: this was in effect giving up all hope of inſtructing the people in the practice of ſinging, inaſmuch as whatever they were enabled to do by means of this aſſiſtance, they did by rote.

Who was the publiſher of this edition of 1607 does not appear; the title mentions only in general that it was imprinted for the company of ſtationers: the reaſons for annexing the ſyllables to the notes are given at large in an anonymous preface to the reader, which is as follows:

'Thou ſhalt underſtand (gentle reader) that I haue (for the helpe of 'thoſe that are deſirous to learne to ſing) cauſed a new print of note 'to be made, with letters to be ioyned to euery note, whereby thou 'maieſt know how to call euery note by his right name, ſo that with 'a very little diligence (as thou art taught in the introduction print'ed heretofore in the Pſalmes) thou maieſt the more eaſily, by the 'viewing of theſe letters, come to the knowledge of perfect ſolfaeng': 'whereby thou maieſt ſing the Pſalmes the more ſpeedilie and eaſilie: 'the letters be theſe V for Vt, R for Re, M for Mi, F for Fa, S for 'Sol, L for La. Thus where you ſee any letter ioyned by the note, 'you may eaſilie call him by his right name, as by theſe two exam'ples you may the better perceiue.



'Thus

'Thus I commit thee unto him that liueth for ever, who grant 'that we ſing with our hearts unto the glorie of his holy name. Amen.'

And to exemplify the rule above given, every note of the ſeveral tunes contained in this edition has the adjunct of a letter to aſcertain the ſol-faing, as mentioned in the above preface.

After the publication of this edition in 1607, it ſeems that the company of ſtationers, or whoever elſe had the care of ſupplying the public with copies of the finging-pſalms, thought it beſt to leave the rude and unlearned to themſelves, for in none of the ſubſequent impreſſions do we meet with either the introduction to muſic, or the anonymous preface, or, in a word, any directions for attaining to ſing by notes.

CHAP. X.

GREAT has been the diverſity of opinions concerning the merit of this our old Engliſh tranſlation. Wood, in the account given by him of Sternhold, ſays that ſo much of it as he wrote is truly admirable; and there are others, who reflecting on the general end of ſuch a work, and the abſolute neceſſity of adapting it to the capacities of the common people, have not heſitated to ſay that, bad as it may be in ſome reſpects, it would at this time be extremely difficult to make a tranſlation that upon the whole ſhould be better. Others have gone ſo far as to aſſert the poetical excellence of this verſion, and, taking advantage of ſome of thoſe very ſublime paſſages in the original, which are tolerably rendered, but which perhaps no tranſlation could poſſibly ſpoil, have defied its enemies to equal it *. On the other hand, the general poverty of the ſtyle, the meanneſs of the images, and, above all, the aukwardneſs of the verſification, have induced many ſerious perſons to wiſh that we were fairly rid of a work, that in their opinion, tends leſs to promote religion than to diſgrace that reformation of it, which is juſtly eſteemed one of the greateſt bleſſings of this country.

* See a Defence of the book of Pſalms collected into Engliſh metre by Thomas Sternhold, John Hopkins, and others, &c. by biſhop Beveridge. Lond. 1710.

An-

Another, but a very different claſs of men from thoſe above enumerated, the wits, as they ſtyle themſelves, have been very liberal in their cenſure of the Engliſh verſion of the Pſalms. Scarce ever are the names of Sternhold and Hopkins mentioned by any of them but for the purpoſe of ridicule. Fuller alone, of all witty men the beſt natured, and who never exerciſes his facetious talent to the injury of any one, has given an impartial character of them and their works, and recommended a reviſion of the whole tranſlation againſt all attempts to introduce a better in its ſtead *. His advice was followed, though not till many years after his deceaſe, for in an impreſſion of the Pſalms of Sternhold and Hopkins, printed in 1696, we find the verſion accommodated to the language of the times, by the ſubſtitution of well-known words and familiar modes of expreſſion in the room of ſuch as were become obſolete, or not intelligible to the generality of the common people. But as the poet, whoever he was, was at all events to mend the verſion, its conformity with the original, if peradventure he could read it, could be with him but a ſecondary conſideration. Neither does it ſeem that he was enough acquainted with the Engliſh language to know that in the alteration of an old word for a new, the exchange is not always of the worſe for the better. Hearne has given ſome ſhrewd inſtances of this kind in the Gloſſary to his Robert of Glouceſter †, and very many more might be produced; however the firſt eſſay towards an emendation met with ſo little oppoſition from the people, that almoſt every ſucceeding impreſſion of the Pſalms was varied to the phraſe of the day; and it is not impoſſible but that in time, and by imperceptible degrees, the whole verſion may be ſo innovated, as ſcarcely to retain a ſingle ſtanza of the original, and yet be termed the work of its primitive authors.

A hiſtory of the ſeveral innovations in the metrical verſion of David's Pſalms is not neceſſary in this place. It may ſuffice to remark, that in the firſt impreſſion of the whole there is a variation from the text of Sternhold in the firſt ſtanza of the firſt pſalm, which in the two editions of 1549 and 1552 reads thus:

* Church Hiſt. of Britain, cent. XVI. book vii. pag. 406.
† Vocib. **beſyet, rede.**

The

The man is bleſt that hath not gone
By wicked rede aſtray,
Ne ſat in chayre of peſtylence,
Nor walkte in ſynners waye.

And that the edition of 1562 ſtood unaltered till 1683, as appears by Guy's copy printed at Oxford in folio that year. In 1696 many different readings are found, the occaſion whereof is ſaid to be this; about that time Mr. Nahum Tate and Dr. Nicholas Brady publiſhed a new verſion of part of the book of Pſalms as a ſpecimen of that verſion of the whole which was afterwards printed in 1696. In this eſſay of theirs they, in the opinion of many perſons, had ſo much the advantage of Sternhold and Hopkins, that the company of ſtationers, who are poſſeſſed of the ſole privilege of printing the Pſalms, took the alarm, and found themſelves under a neceſſity of meliorating the verſion of the latter, and for this purpoſe ſome perſon endued with the faculty of rhiming was employed by them in that very year 1696, to correct the verſification as he ſhould think proper; and ſince that time it has been ſtill farther varied, as appears by the edition of 1726, but with little regard to the Hebrew text, at the pleaſure of the perſons from time to time intruſted with the care of the publication.

The effects of theſe ſeveral eſſays towards a reformation of the ſinging pſalms are viſible in the verſion now in common uſe, which being an heterogeneous commixture of old and new words and phraſes, is but little approved of by thoſe who conſider integrity of ſtyle as part of the merit of every literary compoſition, and the reſult is, that the primitive verſion is now become a ſubject of mere curioſity. The tranſlation of the Pſalms into metre was the work of men as well qualified for the undertaking as any that the times they lived in could furniſh; moſt of thoſe which Norton verſified, particularly pſalms 109, 116, 139, 141, 145; and 104, 119, and 137 by Whittyngham, with a very ſmall allowance for the times, muſt be deemed good, if not excellent poetry; and if we compare the whole work with the productions of thoſe days, it will ſeem that Fuller has not greatly erred in ſaying, that match theſe verſes for their ages, they ſhall go abreaſt with the beſt poems of thoſe times.

With reſpect to the verſion as it ſtands accommodated to the language of the preſent times, it may be ſaid, that whatever is become of

of the ſenſe, the verſification is in ſome inſtances mended; that the unmeaning monoſyllable eke, a wretched contrivance to preſerve an equality in the meaſure of different verſes, is totally expunged; that many truly obſolete words, ſuch as *heſt* for *command*, *mell* for *meddle*, *pight* for *pitched*, *Saw* for *Precept*, and many others that have gradually receded from their places in our language, are reprobated; that many paſſages wherein the Divine Being and his actions are repreſented by images that derogate from his majeſty, as where he is ſaid to *bruiſe* the wicked with a *mace*, the weapon of a giant, are rendered leſs exceptionable than before; and where he is expoſtulated with in ludicrous terms, as in the following paſſage:

Why dooſt withdraw thy hand aback,
and hide it in thy lappe,
O pluck it out and be not ſlack
to giue thy foes a rappe *.

and this, which for its meanneſs is not to be defended:

For why their harts were nothing bent
to him [God] nor to his trade †.

And where an expreſſion of ridicule is too ſtrongly pointed to juſtify the uſe of it in an addreſs to God, as is this:

Confound them that applp,
and ſeeke to worke me ſhame,
And at my harme do laugh, and crp
ſo, ſo, there goeth the game ‡.

And where the rhymes are ill ſorted like theſe:

Nor how he did commit their fruits
unto the caterpiller,
And all the labour of their hands
he gaue to the graſhopper §.

And theſe others:

remembered	lord	remember
offended ‖	world ¶	euer *

* In theſe ſeveral inſtances the preſent reading is to be preferred, but, after all what a late author has ſaid of certain of his own works,

* Pſalm lxxiv. verſe 12. † Pſalm lxxviii. verſe 37. ‡ Pſalm lxx. verſe 3.
§ Pſalm lxxviii. verſe 46. ‖ Pſalm xiii. verſe 1. ¶ Pſalm lxxxiii. ver. ult.
* Pſalm cxix. verſe 49.

may with equal truth and propriety be applied to the language of the modern ſinging-pſalms. 'It not only is ſuch as in the preſent times 'is not uttered, but was never uttered in times paſt; and if I judge 'aright, will never be uttered in times future: it having too much 'of the language of old times to be fit for the preſent; too much of 'the preſent to have been fit for the old, and too much of both to 'be fit for any time to come.'

There is extant a metrical tranſlation of the Pſalms by James I. which was printed, together with the Common Prayer and Pſalter, in 1636, upon the reſolution taken by Charles I. to eſtabliſh the liturgy in Scotland; ſome doubt has ariſen whether this verſion was ever completed; but, unleſs credit be denied to the aſſertion of a king, the whole muſt be allowed to be the work of the reputed author, for in the printed copy, oppoſite the title-page is the following declaration concerning it:

'Charles R.

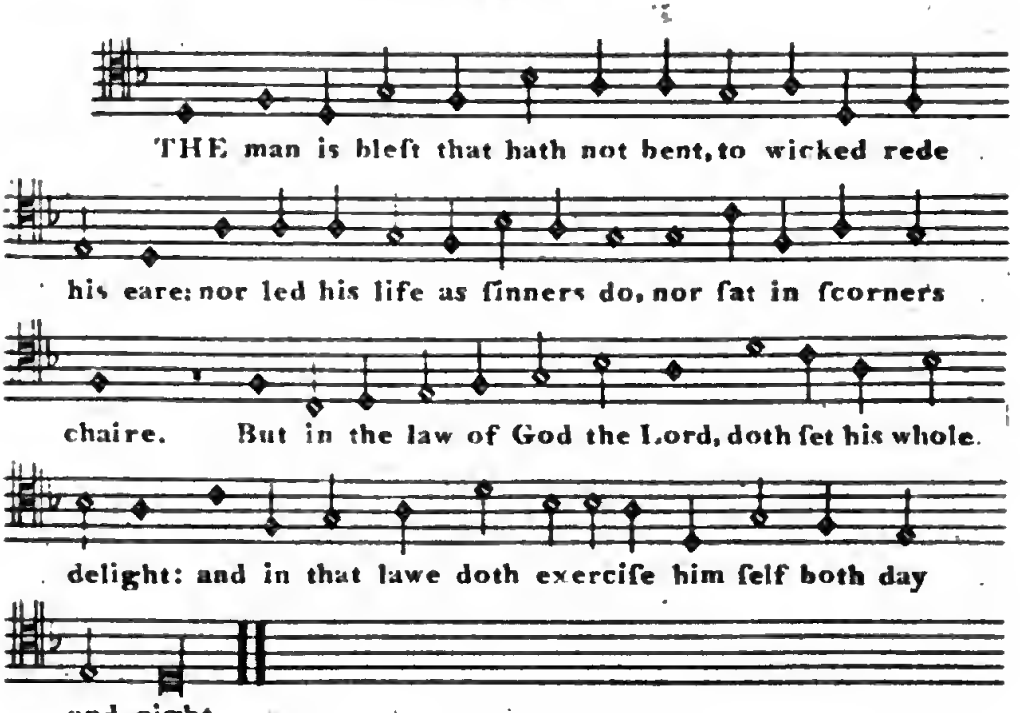
'Having cauſed this tranſlation of the Pſalmes (whereof our 'late dear father was author) to be peruſed, and it being found 'exactly and truly done, We do hereby authorize the ſame to 'be imprinted according to the patent granted thereupon, and 'do allow them to be ſung in all the churches of our dominions, 'recommending them to all our good ſubjects for that effect.'

The Pſalms have been either totally or partially verſified by ſundry perſons, as namely, Sir Philip Sidney, Chriſtopher Hatton, H. Dodd, Dr. Henry King, biſhop of Chicheſter, Miles Smith, Dr. Samuel Woodford, John Milton, William Barton, Dr. Simon Ford, Sir Richard Blackmore, Dr. John Patrick, Mr. Addiſon, Mr. Archdeacon Daniel, Dr. Joſeph Trapp, Dr. Walter Harte, Dr. Broome, and many others, learned and ingenious men, whoſe tranſlations are either publiſhed ſeparately, or lie diſperſed in collections of a miſcellaneous nature. There are alſo extant two paraphraſes of the Pſalms, the one by Mr. George Sandys, the other by Sir John Denham.

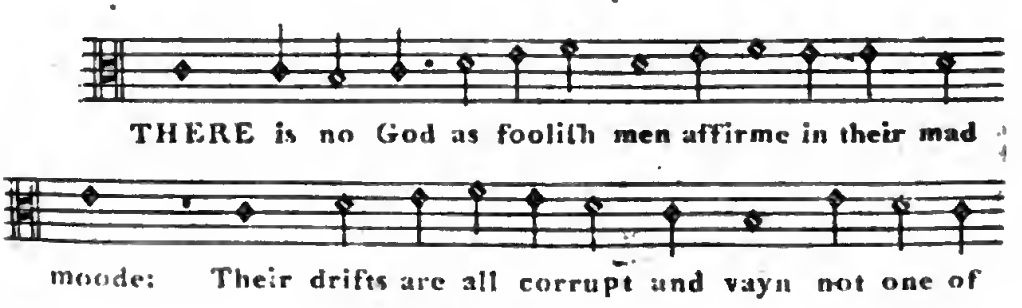
The foregoing account reſpects ſolely the poetry of the Engliſh Pſalms, and from thence we are naturally led to an enquiry concerning the melodies to which they now are, and uſually have been ſung. Mention has already been made of certain of theſe, and that they were firſt publiſhed in the verſion of the Pſalms by Sternhold and Hop-

Hopkins, in the year 1562, by the name of apt notes to ſing them withal, but as many of them have been altered and ſophiſticated, a few of them are here given as they ſtand in that edition, with the numbers of the pſalms to which they are appropriated.

PSALM I.



PSALM XIV.



them doth good. The Lord be-held from heauen high, the

whole race of mankind: and ſaw not one that fought indeed,

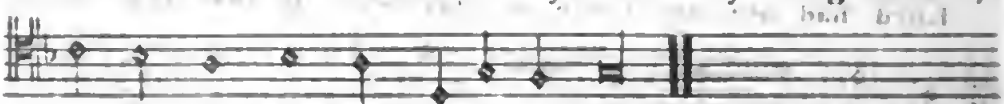
the liuing God to finde.

PSALM XVIII.

O God my ſtrength and fortitude, of force I muſt loue thee:

Thou art my caſtle and defence in my neceſsitie. My God my rocke,

in whome I truſt the worker of my wealth: My re-fuge buckler,

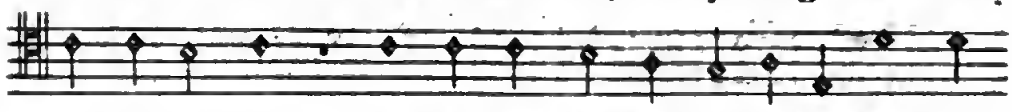


and my ſhield, the horne of all my health.

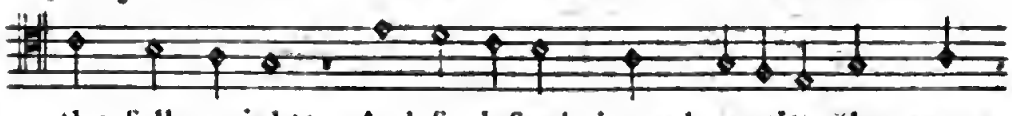
PSALM LXXII.

LORD giue thy judgments to the king, therein inſtruct

him well: And with his ſonne that princely thing Lord let



thy juſtice dwell. That he may gouerne uprightly, and rule



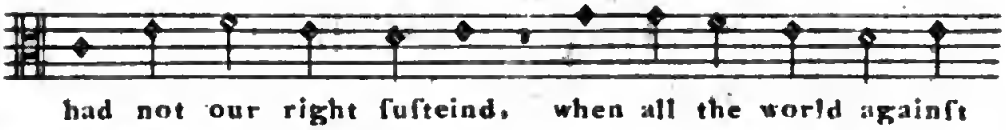
thy folke aright: And ſo defend through equity, the poore

that haue no might.

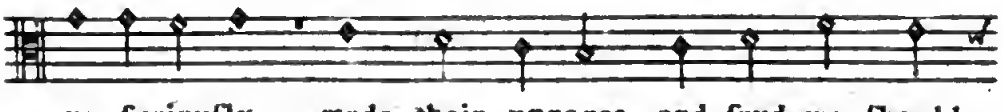
PSALM CXXIV.

NOW Iſrael may ſay and that truely, If that the

Lord had not our cauſe maintayned, If that the Lord



had not our right ſuſteind, when all the world againſt



us furiouſly, made their uprores, and ſayd we ſhould

all dye,

Beſides the tunes to the pſalms, there are others appropriated to the hymns and evangelical ſongs, ſuch as Veni Creator, The humble Suit of a Sinner, Benedictus, Te Deum, The Song of the three Children, Magnificat, Nunc dimittis, Quicunque vult, or the Athanaſian Creed, the Lamentation of a Sinner, the Lord's Prayer, the Decalogue, the Complaint of a Sinner, and Robert Wiſdome's Prayer, 'Preſerve us Lord by thy dear word;' all which are verſified and have a place in our collection of ſinging pſalms.

The want of bars, which are a late invention *, might make it ſomewhat difficult to ſing theſe tunes in time, and the rather as no ſign of the mood ever occurs at the head of the firſt ſtave; but in general the metre is a ſufficient guide.

With reſpect to the authors of thoſe original melodies, publiſhed in the more early impreſſions of the verſion of Sternhold and Hopkins, we are ſomewhat to ſeek; it is probable that in ſo important a ſervice as this ſeemed to be, the aid of the ableſt profeſſors of muſic was called in, and who were the moſt eminent of that time is eaſily known; but before we proceed to an enumeration of theſe, it is neceſſary to mention that ſome of the original melodies were indiſputably the work of foreigners: the tunes to the hundreth, and to the eighty-firſt pſalms are preciſely the ſame with thoſe that anſwer to the hundreth, and eighty-firſt in the pſalms of Goudimel and of Claude le Jeune; and many of the reſt are ſuppoſed to have come to us from the Low Countries. It is ſaid that Dr. Pepuſch was wont to aſſert that the hundreth pſalm-tune was compoſed by Douland; but in this he was miſunderſtood, for he could hardly be ignorant of the fact juſt abovementioned; nor that in ſome collections, particularly in that of Ravenſcroft, printed in 1633, this is called the French hundredth pſalm-tune; and therefore he might mean to ſay, not that the melody, but that the harmony was of Douland's compoſition, which is true. But if the inſertion of this tune in the French collections be not of itſelf evidence, a compariſon of the time when it firſt appeared in print in England, with that of Douland's birth, will go near to

* The uſe of bars is not to be traced higher than the time when the Engliſh tranſlation of Adrian le Roy's book on the Tablature was publiſhed, viz, the year 1574; and it was ſome time after that, before the uſe of bars became general. To come nearer to the point, Barnard's Cathedral Muſic, printed in 1641, is without bars; but bars are to be found throughout in the Ayres and Dialogues of Henry Lawes publiſhed in 1653, from whence it may be conjectured that we owe to Lawes this improvement.

put

put an end to the queſtion, and ſhew that he could hardly be the author of it. In the preface to a work intitled 'A Pilgrimes Solace,' publiſhed by Douland himſelf in 1612, he tells his reader that he is entered into the fiftieth year of his age, and conſequently that he was born in 1563: now the tune in queſtion appears in that collection of the ſinging-pſalms abovementioned to have been publiſhed in 1577, when he could not be much more than fourteen years old; and if, as there is reaſon to ſuppoſe, the tune is more ancient than 1577, the difference, whatever it be, will leave him ſtill younger.

Of the muſicians that flouriſhed in this country about 1562, the year in which the Engliſh verſion of the Pſalms with the muſical notes firſt made its appearance, the principal were Dr. Chriſtopher Tye, Marbeck, Tallis, Bird, Shephard, Parſons, and William Mundy, all men of eminent ſkill and abilities, and, at leaſt for the time, adherents to the doctrines of the reformation.

There is no abſolute certainty to be expected in this matter, but the reaſon above given is a ground for conjecture that theſe perſons, or ſome of them, were the orginal compoſers of ſuch of the melodies to the Engliſh verſion of the Pſalms as were not taken from foreign collections; it now remains to ſpeak of thoſe perſons who at different times compoſed the harmony to thoſe melodies, and thereby fitted them for the performance of ſuch as ſung with the underſtanding.

The firſt, for ought that appears to the contrary, who attempted a work of this kind, ſeems to have been WILLIAM DAMON, of the queen's chapel, a man of eminence in his profeſſion, and who as ſuch has a place in the Bibliotheca of biſhop Tanner. He it ſeems had been importuned by a friend to compoſe parts to the common church pſalm-tunes; and having frequent occaſion to reſort to the houſe of this perſon, he ſo far complied with his requeſt, as while he was there to compoſe one or more of the tunes at a time, till the whole was completed, intending thereby nothing more than to render them fit for the private uſe of him who had firſt moved him to the undertaking. Nevertheleſs this friend, without the privity of the author, thought fit to publiſh them with the following title: 'The Pſalmes 'of Dauid in Engliſh meter, with notes of foure partes ſet unto 'them by Guilielmo Daman for John Bull *, to the uſe of the godly

* Called in the preface Citezen and Goldſmith of London; this perſon could not be Dr. Bull, who at this time was but ſixteen years of age. Ward's Lives of Greſh. Prof. pag. 208, in not.

'Chriſtians

'Chriſtians for recreating themſelves, inſtede of ſond and unſeemely 'ballades.' 1579.

It ſeems that neither the novelty of this work, nor the reputation of its author, which, if we may credit another and better friend of his than the former, was very great, were ſufficient to recommend it: on the contrary, he had the mortification to ſee it neglected. For this reaſon he was induced to undertake the labour of recompoſing parts, to the number of four, to the ancient church-melodies, as well thoſe adapted to the hymns and ſpiritual ſongs, as the tunes to which the pſalms were ordinarily ſung. And this he completed in ſo excellent a manner, ſays the publiſher, 'that by compariſon of theſe and 'the former, the reader may by triall ſee that the auctor could not 'receiue in his art ſuch a note of diſgrace by his friend's ouerſight 'before, but that now the ſame is taken away, and his worthy 'knowledge much more graced by this ſecond trauaile.' But the care of publiſhing the Pſalms thus again compoſed, devolved to another friend of the author, William Swayne, who in the year 1591 gave them to the world, and dedicated them to the lord treaſurer Burleigh. It is not impoſſible that either Damon himſelf, or his friend Swayne might buy up, or cauſe to be deſtroyed what copies of the former impreſſion could be got at, for at this day the book is not to be found. This of 1591 bears the title of 'The former booke of the muſic of 'Mr. William Damon, late one of her Majeſties muſicians, conteyn-'ing all the tunes of Dauid's Pſalmes as they are ordinarily ſoung in 'the church, moſt excellently by him compoſed into 4 parts; in 'which ſett the tenor ſingeth the church-tune. Publiſhed for the 'recreation of ſuch as delighte in muſicke, by W. Swayne, Gent. 'Printed for T. Eſte, the aſſignè of W. Byrd, 1591.'

The ſame perſon alſo publiſhed at the ſame time with the ſame title, 'The ſecond booke of the muſicke of M. William Damon, 'containing all the tunes of Dauid's Pſalms, differing from the for-'mer in reſpect that the higheſt part ſingeth the church-tune.'

The tunes contained in each of theſe collections are neither more nor leſs than thoſe in the earlier impreſſions of the Pſalms, that is to-ſay, excluſive of the hymns and ſpiritual ſongs, they are about forty in number; the author has however managed, by the repetition of the words and notes, to make each tune near as long again as it ſtands in the original; by which contrivance it ſhould ſeem that he intended them rather for private practice than the ſervice of the church; which perhaps

perhaps is the reaſon that none of them are to be found in any of thoſe collections of the Pſalms in parts compoſed by different authors, which began to appear about this time.

By the relation herein before given of the firſt publication of the Pſalms in metre with muſical notes, and the ſeveral melodies herein inſerted, it appears that the original muſic to the Engliſh Pſalms was of that uniſonous kind, in which only a popular congregation are ſuppoſed able to join. But the ſcience had received ſuch conſiderable improvements about the beginning of the ſeventeenth century, and the people by that time were ſo much accuſtomed to ſymphoniac harmony, that a facility in ſinging was no longer a recommendation of church tunes.

At this time cathedral and collegiate churches, and above all, the royal chapels, were the principal ſeminaries of muſicians. The ſimplicity and parſimony that diſtinguiſhed the theatrical repreſentations afforded no temptation to men of that profeſſion to deviate from the original deſign of their education or employment, by lending their aſſiſtance to the ſtage; the conſequence hereof was, that for the moſt part they were men of a devout and ſerious turn of mind, with leiſure to ſtudy, and a diſpoſition to employ their ſkill in celebrating the praiſes of their Maker.

It was natural for men of this character to reflect that as much attention at leaſt was due to the muſic of the church as had been ſhewn to that of the chamber; the latter had derived great advantages from the uſe of ſymphoniac harmony; whereas the former had been at a ſtand for near half a century; and though it might be a queſtion with ſome, whether the ſinging of the Pſalms in parts was not in effect an excluſion of the majority of every congregation in the kingdom from that part of divine ſervice; it is to be noted that neither the law nor the rubric of our liturgy gives any directions in what manner the Pſalms of David are to be ſung in divine ſervice; and that they had the example of foreign churches, particularly that of Geneva, between which and our own there was then a better underſtanding than is likely ever to be again, to authorize the practice.

In ſhort, with a view to promote the practice of pſalmody, as well in churches as in private houſes, the moſt eminent muſicians of queen Elizabeth's time undertook and completed a collection of the ancient church-tunes, compoſed in four parts, and in counterpoint. In the

execution of which purpoſe it is plain that they had the example of Goudimel and Claude le Jeune in view; and that their deſign was not an elaborate diſplay of their own invention, in ſuch an artificial commixture of parts, as ſhould render theſe compoſitions the admiration of the profoundly learned in the ſcience, but an addition of ſuch plain and ſimple harmony to the common church-tunes, as might delight and edify thoſe for whoſe benefit they were originally compoſed; and hence aroſe the practice, which in many country churches prevails even at this day, of ſinging the Pſalms, not by the whole of the congregation, but by a few ſelect perſons ſufficiently ſkilled in muſic to ſing each by himſelf, the part aſſigned him.

The names of thoſe public-ſpirited perſons who firſt undertook the work of compoſing the pſalm-tunes in parts, is preſerved in a collection, of which it is here meant to give more than a ſuperficial account, as well on the ſcore of its antiquity as of its merit, namely, 'The whole booke of Pſalmes, with their wonted tunes as they are 'ſung in churches, compoſed into foure parts by X ſondry authors; 'imprinted at London by Thomas Eſt, 1594.' Theſe authors were John Douland, E. Blancks, E. Hooper, J. Farmer, R. Alliſon, G. Kirby, W. Cobbold, E. Johnſon, and G. Farnaby, who in the title-page are ſaid to have 'ſo laboured in this worke that the unſkilful by 'ſmall practice may attaine to ſing that part which is fitteſt for their 'voice *.'

The book is very neatly printed in the ſize and form of a ſmall octavo, with a dedication by the printer Thomas Eſt to Sir John Puckering, knight, lord keeper of the great ſeal of England, wherein we are told, 'that in the booke the church-tunes are carefully corrected, 'and other ſhort tunes added, which are ſung in London, and moſt 'places of this realme.'

The former publications conſiſting, as already has been mentioned, of the primitive melodies, and thoſe to the amount of forty only, gave but one tune to divers pſalms; this of Eſt appears to be as copious as need be wiſhed, and to contain at leaſt as many tunes as there are pſalms, all of which are in four parts, in a pitch for and with the proper cliffs to denote the cantus, altus, tenor, and baſs,

* In the title-page Eſt is deſcribed as dwelling in Alderſgate-ſtreet, at the ſign of the Black Horſe. He therein ſtyles himſelf the aſſigné of William Bird, who with Tallis, as before obſerved, had a joint patent from queen Elizabeth for the ſole printing of muſic. Tallis died firſt, and this patent, the firſt of the kind, ſurvived to Bird, who probably for a valuable conſideration might aſſign it to Eſt.

as

as uſual in ſuch compoſitions. It is to be obſerved, that throughout the book the church-tune, as it is called, holds the place of the tenor; and as the ſtructure of the compoſitions is plain counterpoint, the additional parts are merely auxiliary to that, which for very good reaſons is and ought to be deemed the principal.

It may here be proper to remark, that although in theſe tunes the church-tune is ſtrictly adhered to, ſo far as relates to the progreſſion of the notes, yet here for the firſt time we meet with an innovation, by the ſubſtituting ſemitones for whole tones in almoſt every inſtance where the cloſe is made by an aſcent to the final note; or, in other words, in forming the cadence the authors have made uſe of the ſharp ſeventh of the key; which is the more to be wondered at, becauſe in vocal compoſitions of a much later date than this, we find the contrary practice to prevail; for though the coming at the cloſe by a whole tone below be extremely offenſive to a nice ear, and there ſeems to be a kind of neceſſity for the uſe of the acute ſignature to the note below the cadence, yet it ſeems that the ancient compoſers, who by the way made not ſo free with this character as their ſucceſſors, particularly the compoſers of inſtrumental muſic, left this matter to the ſinger, truſting that his ear would direct him in the utterance to prefer the half to the whole tone.

But theſe compoſitions, however excellent in themſelves, were not intended for thoſe alone whoſe ſkill in the art would enable them to ſing with propriety; they were, though elegant, ſimple; in ſhort, ſuited to the capacities of the unlearned and the rude, who ſung them then juſt as the unlearned and the rude of this day do.

If then it was found by experience that the common ear was not a ſufficient guide to the true ſinging of the ancient melodies, it was very natural for thoſe who in the taſk they had undertaken of compoſing parts to them, were led to a reviſal of the originals by the inſertion of the character abovementioned, to rectify an abuſe in the exerciſe of pſalm-ſinging, which the authors were not aware of, and conſequently had not provided againſt.

About five years after the publication of the Pſalms by Eſt, there appeared a collection in folio, entitled, 'The Pſalmes of 'Dauid in meter, the plaine ſong beinge the common tune to be 'ſung and plaide upon the lute, orpharion, citterne, or baſe 'violl, ſeverally or altogether, the ſinging part to be either te-

'nor or treble to the inſtrument, according to the nature of the 'voyce; or for foure voyces, with tenne ſhort tunes in the end, to 'which for the moſt part all the pſalmes may be uſually ſung, for 'the uſe of ſuch as are of mean ſkill, and whoſe leyſure leaſt ſerveth 'to practize. By Richard Alliſon, Gent. practitioner in the art of 'muſicke, and are to be ſolde at his houſe in the Dukes place neere 'Aldgate. Printed by William Barley, the aſſignè of Thomas 'Morley, 1599, cum privilegio regiæ majeſtatis.'

The above book is dedicated 'to the right honourable and moſt 'virtuous lady the lady Anne counteſſe of Warwicke.' Immediately following the dedication are three copies of verſes, the firſt by John Douland, bachelor of muſicke; the ſecond a ſonnet by William Leighton, eſquire, afterwards Sir William Leighton, and the third by John Welton, all in commendation of the author and his moſt excellent worke. This collection being intended chiefly for chamber practice, the four parts are ſo diſpoſed in the page, as that four perſons ſitting round a table may ſing out of the ſame book; and it is obſervable that the author has made the plain-ſong or church-tune the cantus part, which part being intended as well for the lute or cittern, as the voice, is given alſo in thoſe characters called the tablature, which are peculiar to thoſe inſtruments.

There are no original melodies in this collection: the author confining himſelf to the church-tunes, has taken thoſe of the hymns and ſpiritual ſongs and pſalms as they occur in the earlier editions of the verſion by Sternhold and Hopkins.

To this collection of Alliſon ſucceeded another in 1621, with the title of 'The whole book of Pſalmes with the hymnes euangelicall 'and ſongs ſpirituall, compoſed into four parts by ſundry authors, 'to ſuch ſeuerall tunes as haue beene and are uſually ſung in Eng-'land, Scotland, Wales, Germany, Italy, France, and the Nether-'lands. By Thomas Ravenſcroft, Bachelar of Muſicke,' in which is inſerted the following liſt of the names of the authors who compoſed the tunes of the pſalms into four parts: 'Thomas Tallis, John Dou-'land, doctor of Muſicke *, Thomas Morley, bachelar of Muſicke, 'Giles Farnaby, bachelar of Muſicke, Thomas Tomkins, bache-'lar of Muſicke, John Tomkins, bachelar of Muſicke, Martin Pier-'ſon, bachelar of Muſicke, William Parſons, Edmund Hooper, George

* In the Faſti Oxon. it is noted that Douland was admitted to a bachelor's degree at Oxford, 8 July 1588, but it does not appear that he was ever created doctor.

'Kirby,

'Kirby, Edward Blancks, Richard Alliſon, John Farmer, Michael Ca-'uendiſh, John Bennet, Robert Palmer, John Milton, Simon Stubbs. 'William Cranford, William Harriſon, and Thomas Ravenſcroft the 'compiler.'

In this collection, as in that of Eſt, the common church-tune is the tenor part, which, for diſtinction ſake, and to ſhew its pre-eminence over the reſt, it is here in many inſtances called the tenor or plain-ſong, and not unfrequently tenor or faburden *. Some of the tunes in the former collection, as that to the ſixth pſalm by George Kirby, that to the eighteenth by William Cobbold, and that to the forty-firſt by Edward Blancks, are continued in this; but the far greater part are compoſed anew, and many tunes are added, the melodies whereof are not to be found in any other collection; and here we have the origin of a practice reſpecting the names of our common church tunes, that prevails among us to this day, namely the diſtinguiſhing them by the name or adjunct of a particular city, as Canterbury, York, Rocheſter, and many others. It was much about the time of the publication of this book that king Charles I. was prevailed on by the clergy to attempt the eſtabliſhment of the liturgy in Scotland; and perhaps it was with a view to humour the people of that kingdom that ſome of theſe new-compoſed tunes were called by the names of Dumferling, Dundee, and Glaſgow.

Among the new compoſed tunes in this collection, that is to ſay ſuch as have new or original melodies, the compoſition of the author whoſe name they bear, is that well-known one called York-tune, as alſo another called Norwich-tune, to both whereof is prefixed the name John Milton; this perſon was no other than the father of our great poet of that name. The tune above ſpoken of called York-tune, occurs in four ſeveral places in Ravenſcroft's book, for it is given to the twenty-ſeventh, ſixty-ſixth, and one hundred and thirty-eighth pſalms, and alſo to a prayer to the Holy Ghoſt, among the ſpiritual ſongs at the end of the book; but it is remarkable that the author has choſe to vary the progreſſion of the notes of one of the parts in the repetition of the tune; for the medius, as it ſtands to the words of the one hundred and thirty-eighth pſalm, and of the prayer abovementioned, is very different from the ſame part applied to thoſe of the twenty-ſeventh and ſixty-ſixth.

* Of the term FABURDEN, ſee an explanation in vol. II. pag. 245.

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Although the name of Tallis, to dignify the work, ſtands at the head of the liſt of the perſons who compoſed the tunes in this collection, the only compoſition of his that occurs in it is a canon of two parts in one, to the words 'Praiſe the Lord O ye Gentiles;' and many of the tunes in Alliſon's collection are taken into this. Ravenſcroft was a man of great knowledge in his profeſſion, and has diſcovered little leſs judgment in ſelecting the tunes than the authors did in compoſing them *.

Ravenſcroft's book was again publiſhed in 1633, and having paſſed many editions, it became the manual of pſalm-ſingers throughout the kingdom; and though an incredible number of collections of this kind have from time to time been publiſhed, the compilations of thoſe illiterate and conceited fellows who call themſelves ſinging-maſters and lovers of pſalmody, and of divine muſic, yet even at this day he is deemed a happy man in many places, who is maſter of a genuine copy of Ravenſcroft's pſalms.

The deſign of publiſhing the Pſalms in the manner above related was undoubtedly to preſerve the ancient church-tunes; but notwithſtanding the care that was taken in this reſpect, the ſame misfortune attended them as had formerly befallen the eccleſiaſtical tones; and to this divers cauſes contributed, for firſt, notwithſtanding the pains that had been taken by the publication of the Introduction into the Science of Muſike, prefixed to the earlier copies of the Pſalms in metre, to inſtruct the common people in the practice of ſinging, theſe inſtructions were in fact intelligible to very few except the miniſter and pariſh clerk, for we groſly miſtake the matter if we ſuppoſe that at that time of day many of the congregation beſides, could underſtand them. In conſequence of this general ignorance, the knowledge

* It is in this collection of Ravenſcroft that we firſt meet with the tunes to which the Pſalms are now moſt commonly ſung in the pariſh churches of this kingdom; for excepting thoſe to the eighty-firſt, hundredth, and hundred and nineteenth pſalms, the ancient melodies have given place to others of a newer and much inferior compoſition. The names of theſe new tunes, to give them in alphabetical order, are, Bath and Wells or Glaſtonbury, Briſtol, Cambridge, Canterbury, Chicheſter, Chriſt's hoſpital, Ely, Exeter, Glouceſter, Hereford, Lincoln, Litchfield and Coventry, London, Norwich, Oxford, Peterborough, Rocheſter, Saliſbury, Wincheſter, Windſor or Eaton, Worceſter, Wolverhampton; and, to give what are ſtyled northern tunes, in the ſame order, they are Carliſle, Cheſter, Durham, Manchester, Southwell, and York. The Scotiſh tunes are Abbey tune, Duke's, Dumferling, Dundee, Glaſgow, Kings and Martyrs; and the Welch, St. Aſaph, Bangor, St. David's, Landaff, and Ludlow: ſo that the antiquity of theſe may be traced back to the year 1621.

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of muſic was not ſo diſſeminated among them but that the poor and ruder ſort fell into the uſual miſtake of flat for ſharp and ſharp for flat.

Another cauſe that contributed to the corruption and conſequent diſuſe of the church tunes, was the little care taken in the turbulent and diſtracted times immediately following the acceſſion of Charles I. to appoint ſuch perſons for pariſh-clerks as were capable of diſcharging the duty of the office. The ninety-firſt of the canons, made in the year 1603, had provided that pariſh-clerks ſhould be ſufficient in reading and writing, and alſo of competent ſkill in ſinging; but it is well known that inſtead of rendering obedience to canons, thoſe who at that time were uppermoſt denied their efficacy. Nay, in caſes where a reaſon for the omiſſion of a thing was wanting, it was thought a good one to ſay that the doing it was enjoined by the authority of the church.

The recognition of the office of a pariſh-clerk by the church, and its relation to pſalmody, naturally lead us to enquire into the nature of that function, and the origin of the corporation of pariſh-clerks which has long exiſted in London. Anciently pariſh-clerks were real clerks, but of the poorer ſort; and of theſe every miniſter had at leaſt one, to aſſiſt under him in the celebration of divine offices. By a conſtitution of Boniface archbiſhop of Canterbury, A. D. 1261, 45 Hen. III. it is ordained that the officer for the holy water ſhall be a poor clerk; and hence a poor clerk officiating under the miniſter is by the Canoniſts termed Aquæbajulus, a water-bearer. In the Regiſter of archbiſhop Courtney the term occurs; and notwithſtanding he was maintained by the pariſhioners, he was appointed to the office by the miniſter; and this right of appointment, founded on the cuſtom of the realm, is there declared, and has in many inſtances been recognized by the common law. The offices in which the clerk was anciently exerciſed muſt be ſuppoſed to have reſpected the church-ſervice, as the carrying and ſprinkling holy water unqueſtionably did; and we are farther told that they were wont to attend great funerals, going before the hearſe, and ſinging, with their ſurplices hanging on their arms, till they came to the church. Nevertheleſs we find that in the next century after making the above conſtitution, they were employed in miniſtring to the recreation, and it may perhaps be ſaid in the inſtruction of the common people, by the exhibition of theatrical

trical ſpectacles; and as touching theſe it ſeems here neceſſary to be ſomewhat particular.

And firſt we are to know that in the infancy of the Engliſh drama the people, inſtead of theatrical ſhews, were wont to be entertained with the repreſentation of ſcripture hiſtories, or of ſome remarkable events taken from the legends of ſaints, martyrs, and confeſſors; and this fact is related by Fitz-Stephen, in his deſcription of the city of London, printed in the later editions of Stow's Survey, in theſe words: 'Lundonia pro ſpectaculis theatralibus, pro ludis ſcenicis, ludos habet ſanctiores, repreſentationes miraculorum, quæ ſancti Confeſſores operati ſunt, ſeu repreſentationes Paſſionum, quibus claruit conſtantia Martyrum.'

The ſame author, ſpeaking of the Wells near London, ſays that on the north ſide thereof is a well called Clarks-Well; and Stow, aſſigning the reaſon for this appellation, furniſhes us with a curious fact relating to the pariſh-clerks of London, the ſubject of the preſent enquiry; his words are theſe: 'Clarks-well took its name of the pariſh-clerks in London, who of old time were accuſtomed there yearly to aſſemble, and to play ſome large hiſtory of holy ſcripture for example, of later time, to wit, in the year 1390, the 14th of Richard the Second, I read that the pariſh-clerks in London on the 18th of July plaid Enterludes at Skinners-well near unto Clarks-well, which play continued three days together, the king, queen, and nobles being preſent. Alſo in the year 1409, the tenth of Henry the fourth, they played a play at the Skinners-well, which laſted eight days, and was of matter from the creation of the world; there were to ſee the ſame moſt part of the nobles and gentiles in England *.'

It is to be remarked that Fitz-Stephen does not ſpeak of the acting of hiſtories as a new thing, for the paſſage occurs in his account of the ſports and paſtimes in common uſe among the people in his time; and therefore the antiquity of theſe ſpectacles may with good reaſon be extended as far back as to the time of the Conqueſt. Of this kind of drama there are no ſpecimens extant ſo ancient as the repreſentation firſt above ſpoken of, but there are others in being, of ſomewhat leſs antiquity, from which we are enabled to form a judgment of their nature and tendency.

* Survay of London, 4to. 1603, pag. 15.

The

The anonymous author of a dialogue on old plays and old players, printed in the year 1699, ſpeaks of a manuſcript in the Cotton library, intitled in the printed catalogue 'A Collection of Plays in old 'Engliſh Metre *;' and conjectures that this may be the very play which Stow ſays was acted by the pariſh-clerks in the reign of Henry IV. and took up eight days in the repreſentation; and it muſt be confeſſed that the conjecture of the author abovementioned ſeems to be well warranted. By the character and language of the book it ſeems to be upwards of three hundred years old: it begins with a general prologue, giving the arguments of forty pageants or geſticulations, which are as ſo many ſeveral acts or ſcenes repreſenting all the hiſtories of both Teſtaments, from the creation to the chuſing of St. Matthias to be an apoſtle. The ſtories of the New Teſtament are more largely related, viz. the Annunciation, Nativity, Viſitation, the Paſſion of our Lord, his Reſurrection and Aſcenſion, and the choice of St. Matthias. After which is alſo repreſented the Aſſumption and Laſt Judgment. The ſtyle of theſe compoſitions is as ſimple and artleſs as can be ſuppoſed; nothing can be more ſo than the following dialogue:

MARIA.

But husband of a thyng pray you moſt mekely,
I haue knowing that your coſyn Eliſabeth with childe is,
That it pleaſe yow to go to her haſtyly:
If ought we myght comfort her it were to me blys.

JOSEPH.

A Goddys ſake is ſhe with child, ſhe?
Than will hir husband Zachary be mery;
In Montane they dwelle, far hence ſo mot yt be
In the city of Juda, I know it verily;
It is hence I trowe myles two a fifty,
We are like to be wery or we come of the ſame;

* Sir William Dugdale, in his Antiquities of Warwickſhire, pag. 116, cites it by the title of Ludus Coventriæ. The following is the title as it ſtands in the Catalogus Libror. Manuſcript. Biblioth. Cotton, pag. 113. 'VIII. A Collection of Plays in old Engliſh Metre, 'b. e Dramata ſacra, in quibus exhibentur hiſtoriæ veteris & N. Teſtamenti introductis 'quaſi in ſcenam perſonis illic memoratis, quas ſecum invicem colloquentes pro ingenio 'fingit Poeta videntur olim coram populo, ſive ad inſtruendum ſive ad placendum, a fra-'tibus mendicantibus repræſentata.'

I wole with a good wyll bleſſyd wyff Mary
Now go we forth then in Goddys name, &c.

A little before the Reſurrection.

Nunc dormient milites et veniet anima Chriſti de inferno, cum Adam & Eva, Abraham, John Baptiſt, & aliis.

ANIMA CHRISTI.

Come forth Adam and Eue with the,
And all my frendes that herein be
In paradyſe come forth with me,
In blyſſe for to dwell:
The fende of hell that is your foo,
He ſhall be wrappyd and woundyn in woo,
Fro wo to welth, now ſhall ye go,
With myrth euer mo to melle.

ADAM.

I thank the Lord of thy grete grace,
That now is forgiuen my gret treſpace,
Now ſhall we dwell yn blyſsful place.

The laſt ſcene or pageant, which repreſents the day of Judgment, begins thus:

MICHAEL.

Surgite, All men aryſe,
Venite ad judicium,
For now is ſet the high juſtice,
And hath aſſignyd the day of dome;
Kepe you redyly to this grett aſſyſe,
Both grett and ſmall, all and ſum,
And of your anſwer you now aduiſe,
What yow ſhall ſay when that yow come, &c.

Myſteries and moralities appear to have conſtituted another ſpecies of the ancient drama; the firſt ſeem to have been repreſentations of the moſt intereſting events in the goſpel-hiſtory; one of this kind, intitled Candlemas-Day, or the Killing of the Children of Iſrael, is among the Bodleian manuſcripts, and was bequeathed to the univerſity

verſity by Sir Kenelm Digby; the name of its author was Jhan Parfre, and it appears to have been compoſed in the year 1512.

The ſubject of this drama is tragical, notwithſtanding which there are in it ſeveral touches of that low humour, with which the common people are ever delighted; for in it the poet has introduced a ſervant of Herod, whom he calls Watkyn the meſſenger. This fellow, who is repreſented as cruel, and at the ſame time a great coward, gives Herod to underſtand that three ſtrangers, knights, as he calls them, had been to make coffins at Bethlehem; upon which Herod ſwears he will be avenged upon Iſrael, and commands four of his ſoldiers to ſlay all the children they ſhall find within two years of age; which Watkyn hearing, intreats of Herod firſt that he may be made a knight, and next that he may be permitted to join the ſoldiers, and aſſiſt them in the ſlaughter. This requeſt being granted, a pauſe enſues, the reaſon whereof will be beſt underſtood by the following ſtage-direction: **Here the knyghts walke abought the place till Mary and Joſeph be conueied into Egipt.**

Mary and Joſeph are then exhorted by an angel to fly, and they reſolve on it. The ſpeech of Joſeph concludes thus:

Mary, pou to do pleaſaunce without any let,
I ſhall bryngе forth pour aſſe without more delay,
Ful ſoone Mary thereon pe ſhall be ſett,
And this litel child that in pour wombe lay,
Take hym in pour armys Mary I pou pray,
And of pour ſwete mylke let him ſowke inowe.
Nawger Herowd and his grett fray:
And as pour ſpouſe Mary I ſhall go with pou.
This ferdell of gere I ley upon my bakke;
Now I am redy to go from this euntre,
All my ſmale inſtruments is put in my pakke.
Now go we hens, Mary it will no better be,
For drede of Herowd apaas I high me;
Lo now is our geer truſſed both more and leſſe,
Mary for to pleſe pou with all humplite,
I ſhall go before, and lede forth pour aſſe.

Et exeunt.

Then

Then begins the ſlaughter, repreſented in the following dialogue.

1 MILES.

Herke, ye wykkys, we be come your houſhold to viſite,
Though ye be never ſo wroth nor wood,
With ſharpe ſwoords that redely wyll byte,
All your chyldren within to years age in our cruel mood
Thurghe out all Bethlem to kylle and ſhed ther yong blood
As we be bound to the commaundement of the king,
Who that ſeith nay, we ſhall make a flood
To renne in the ſtretis by ther blood ſhedyng.

2 MILES

Therefor unto us make ye a deſpuerance
Of your yong children and that anon;
Or elſe be Mahounde we ſhall geue a myſchaunce,
Our ſharpe ſwerds thurgh your bodies ſhall goon.

WATKYN.

Therfor be ware for we wyll not leve oon
In all this cuntre that ſhall us eſcape,
I ſhall rather ſlee them everych oon,
And make them to lye and mowe like an ape.

1 MULIER.

Fye on your traitors of cruel tormentrye,
Wiche with your ſwerds of mortall violens——

2 MULIER.

Our young children that can no ſocoure but crie,
Wyll ſle and devour in ther innocens.

3 MULIER.

Ye falſe traitors unto God ye do grete offens
To ſlee and morder yong children that in the cradell ſlumber;

4 MULIER.

But we women ſhall make ageyns you reſiſtens,
After our power your malyce to encomber.

WATKYN.

Peas you folyſhe quenys, wha ſhuld you defende,
Ageyns us armyd men in this apparaile?

We

We be bold men and the kyng us ded sende,
Hedyr into this cuntre to holde with you battaile.

1 MULIER.

Fye upon thee coward: of thee I will not faile
To dubbe thee knyght with my rollie rounde,
Women be serse when thei list to assaile
Suche proude bopes to casse to the grounde.

2 MULIER.

Auaunt, ye skowtys, I defye you everych one,
For I wole bete you all myself alone.

[Watkyn hic occidet per se.

1 MULIER.

Alas, alas good cosynes, this is a sorowfull peyn
To se our dere children that be so yong,
With these caytyues thus sodeynly to be slayn;
A uengeaunce I aske on them all for this grett wrong.

2 MULIER.

And a uery myscheff mut come them amonge,
Wherso euer thei be come or goon,
For thei haue killed my yong sone John.

3 MULIER.

Gossippis, a shamefull deth I aske upon Herowde our kyng,
That thus rygorously our chyldren hath slayn.

4 MULIER.

I pray God bryng hym to an ille endyng,
And in helle pytte to dwelle euer in peyn.

WATKYN.

What ye harlotts? I haue aspied certeyn
That ye be tratorys to my lord the kyng,
And therfor I am sure ye shall haue an ille endyng.

1 MULIER.

If ye abide, Watkyn, you and I shall game
With my distaffe that is so rounde.

2 MULIER.

And yf I seas, thanne haue I shame,
Tyll thu be fellid down to the grounde.

3 MULIER.

And I may gete the within my bounde,
With this ſtaffe I ſhall make thee lame.

WATKYN.

Yee I come no more ther, be ſeynt Mahound,
For if I do, methynketh I ſhall be made tame.

1 MULIER.

Abyde, Watkyn, I ſhall make thee a knyght.

WATKYN.

Thu make me a knyght! that were on the ucwe
But for ſhame my trouthe I pou plight,
I ſhud bete pour bak and ſide tyll it were blewe,
But be my god Mahounde that is ſo true,
My hert begynne to fayle and wareth feynt,
Or ells be Mahounds blood pe ſhuld it rue,
But pe ſhall loſe pour goods as traitors attepnt.

1 MULIER.

What thu jabell, canſt not haue do?
Thu and thi cumpany ſhall not depart,
Tyll of our diſſaups pe haue take part:
Therfor ley on goſſippes with a mery hart,
And lett them not from us goo.

Here thei ſhall bete Watkyn, and the knyghts ſhall come to reſcue hym, and than thei go to Herowds hous.

Of Moralities, a ſpecies of the drama differing from the former, there are many yet extant, the titles whereof may be ſeen in Ames's Typographical Antiquities; the beſt known of them are one entitled Euery Man, Luſtie Juventus, and Hycke Scorner, an accurate analyſis of which latter, Dr. Percy has given in his Reliques of ancient Engliſh Poetry, vol. I. pag. 130.

That ſuch repreſentations as theſe, namely, hiſtories, myſteries, and moralities, were frequent, we may judge from the great number of them yet extant, and from the fondneſs which the people of this country have ever manifeſted for theatrical entertainments of all kinds; and that the pariſh-clerks of all other perſons ſhould betake themſelves to the profeſſion of players, by exhibiting ſuch as theſe to the public,

public, will not be wondered at, when it is remembered that beſides themſelves, few of the laiety, excepting the lawyers and phyſicians, were able to read; and it might be for this reaſon that even the prieſts themſelves undertook to perſonate a character in this kind of drama.

Of the fraternity of pariſh-clerks, Strype, in his edition of Stowe's Survey, book V. pag. 231, gives the following account: 'They were a 'guild or fraternity firſt incorporated by K. Hen. III. known then by 'the name of the brotherhood of St. Nicholas, whoſe hall was near St. 'Helens by Biſhopſgate ſtreet, within the gate, at the ſign of the An-'gel, where the pariſh-clerks had ſeven alms-houſes for poor clerks' 'widows, as Stow ſhews. Unto this fraternity men and women of 'the firſt quality, eccleſiaſtical and others, joined themſelves, who 'as they were great lovers of church-muſic in general, ſo their bene-'ficence unto pariſh-clerks in particular is abundantly evident, by 'ſome ancient manuſcripts at their common hall in Great Wood 'ſtreet, wherein foot-ſteps of their great bounty appear by the large 'gifts and revenues given for the maintenance and encouragement of 'ſuch as ſhould devote themſelves to the ſtudy and practice of this 'noble and divine ſcience, in which the pariſh-clerks did then excell, 'ſinging being their peculiar province.

'Some certain days in the year they had their public feaſts, which 'they celebrated with ſinging and muſic, and then received into their 'ſociety ſuch perſons as delighted in ſinging, and were ſtudious of it. 'Theſe their meetings and performances were in Guildhall college or 'chapel. Thus the 27th of September, 1560, on the eve thereof 'they had even-ſong, and on the morrow there was a communion; 'and after they had retired to Carpenters-hall to dinner. And May 11, '1562, they kept their communion at the ſaid Guildhall chapel, and 'received ſeven perſons into their brotherhood, and then repaired to 'their own hall to dinner, and after dinner a goodly play of the chil-'dren of Weſtminſter with waits and regals and ſinging.

'King Charles I. renewed their charter, and conferred upon them 'very ample privileges and immunities, and incorporated them by the 'ſtyle and title of the Maſter, Wardens, and Fellowſhip of Pariſh-'Clerks, of the city and ſuburbs of London and the liberties thereof, 'the city of Weſtminſter, the borough of Southwark, and the fifteen 'out-pariſhes adjacent.'

END OF THE THIRD VOLUME.

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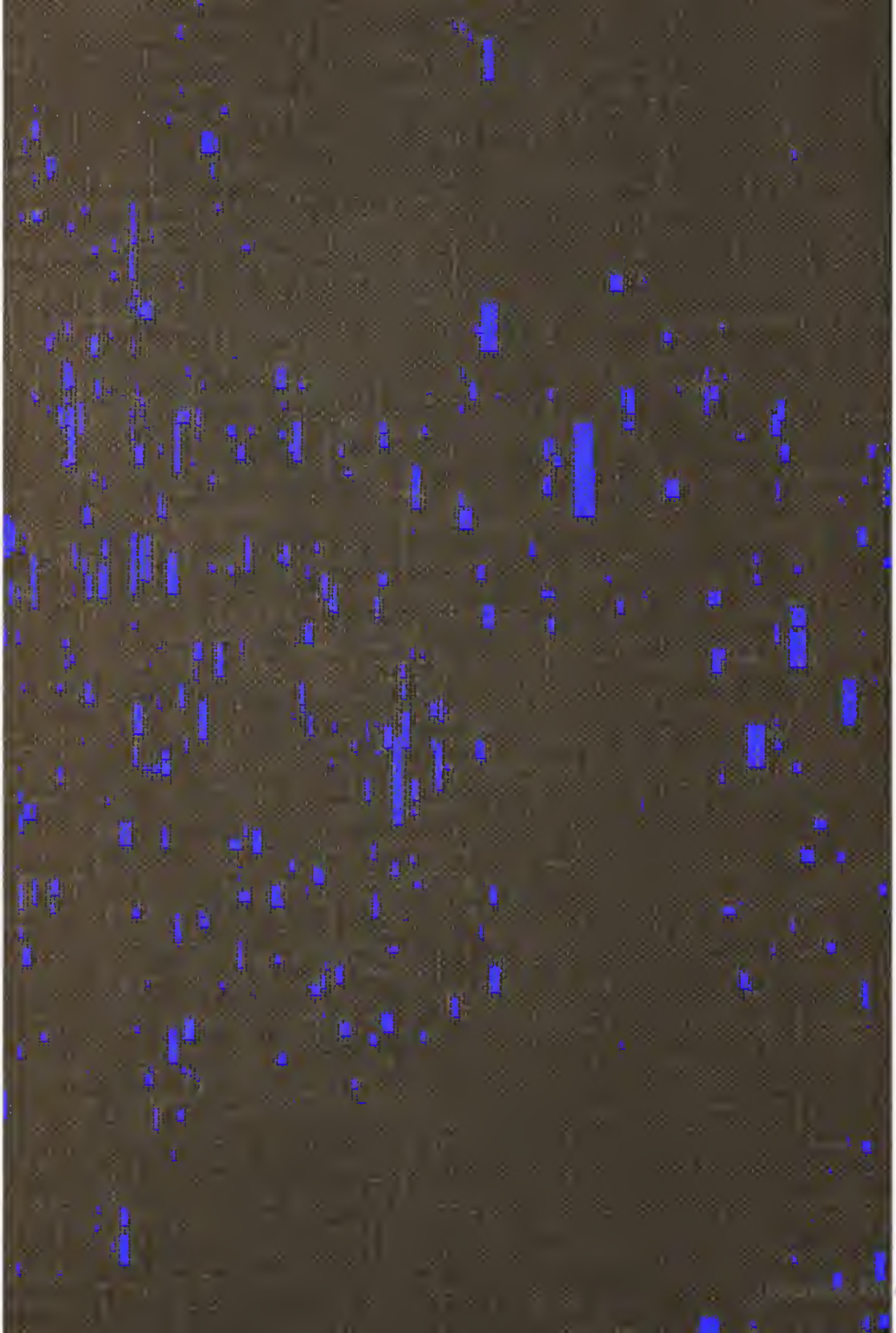
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